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# Mobile BEAT

January 1995

The DJ Magazine

## How To Sell At Bridal Shows

## Christmas / Holiday Hits

Past - Present - Future

## Karaoke Strippers

## Best Box Sets of '94

Scoops!
Nikkodo Ninja
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First Annual Reader Appreciation Cover

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# Mobile BEAT

The DJ Magazine

Issue #23- December / January '95

**for the Most Explosive Songs of all-time!**

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# "Stanton Trackmaster series of DJ cartridges are the best I've ever used for hot mixing."

**-Johnny Medley, DANCE MUSIC AUTHORITY MAGAZINE**

## DANCE MUSIC AUTHORITY MAGAZINE

### *The Mixer's Workstation:*

**ALL D.J CARTRIDGES ARE NOT ALIKE!**

**The recently-introduced Stanton Trackmaster series of dj cartridges are the best cartridges I have ever used for hot-mixing.** Compared to the Shure SC35C and the wildly popular Stanton 680EL, the Trackmaster is clearly the winner. Further, when the Stanton Trackmaster AL is compared directly against the Ortofon Nightclub S version, it is sonically too close to call, while the Stantons win in the tracking department. The Stantons must get the overall edge, however, since they are significantly less expensive than the Concordes.

I find the sound on the Trackmasters to be exceptionally clean and punchy, with the best description of the sound being "clear, open and in your face." The Trackmaster provides the punch and clarity of a CD with the characteristic warmth of vinyl. I also noticed that older records sounded much punchier on the Trackmasters.

Part of this sonic improvement is certainly due to the integrated headshell design of the Trackmaster; there are no exposed wires or cartridge terminals to generate unwanted noise. As the company says: "You don't need the dexterity of a surgeon to mount the cartridge." It's simply screw and play. A patented cantilever design allows for backcueing without the risk of stylus damage. Moreover, the stylus is grounded, which prevents dust buildup and its associated noise.

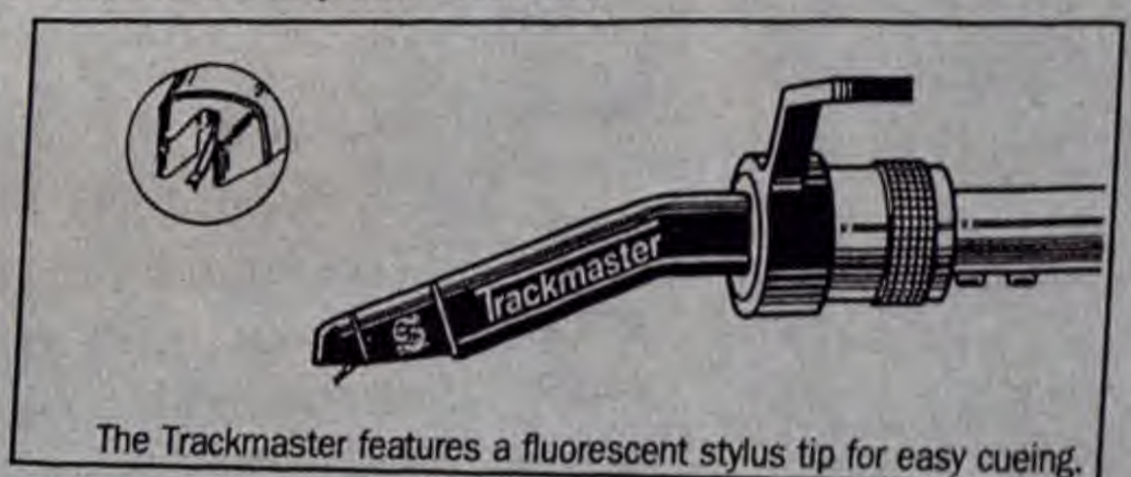
The Trackmaster boasts impressive specs, which from all indications appear to be conservatively measured:

| | |
|---|---|
| Frequency Resp. | 20Hz--20kHz |
| Channel Sep. | >30dB!! |
| Tracking Force | 2--5 grams |
| Output Voltage | 5.2 mV!! |

Since the Trackmaster's stylus is perfectly aligned, they are much easier on your records than conventional cartridges, preventing cue burn, clicks and pops. I was pleasantly surprised to find that I could confidently track at only 3.5 grams, while still being able to get brutal with double copies and scratching. I can also work at a faster pace, since the Trackmaster's design allows me to find the exact groove with much less effort. The Trackmaster is honestly one piece of gear vinyl users must invest in if they care about their record collection. This cartridge brings out the best in vinyl, since the jock can now perform even more stellar tricks while delivering a CD-rivaling sound. The folks at Stanton recommend the AL version for tracking ability.

Trackmasters are not cheap, but they are considerably less than the Ortofon Concorde (Nightclub version w/ spherical stylus); they track better and sound as good. If you are mastering to DAT, reel or high quality cassette, there is simply no substitute. The Stanton name is synonymous with quality, high performance and durability, so there is no question that these cartridges will hold up over the long haul. In the final analysis, if tracking ability and premium sound quality are the main concerns, go with the Trackmaster. By all means go with the Trackmaster if you are mastering to DAT, because you only sound as good as your weakest link!

*--Johnny Medley*

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**Robert A. Lindquist**
*Editor-In-Chief*
**Michael Buonaccorso**
*Publishing Director*
**Renee Lassial**
*Editorial Associate*
**Dennis Hampson**
*Canadian Editor*
**Michael Erb**
*Contributing Editor - ProFiles*
**Bob Glazier**
*Contributing Editor - Karaoke*
**Blaine Greenfield**
*Contributing Editor - Marketing*
**Jeff Marinelli**
*Design Consultant*

**Contributors Issue #23**
**December '94 / January '95**
Fred Sebastian • Shawn Miller
Mark S. A. Smith • Jim Kerins
Jay Maxwell • Rob Alberti
David A. Milberg • Rob Schenck
George Mohr • Steve Rubenstein
Bob Glazier • "Hillbilly" Rick Meyer
Ted Gurley • Thomas Edison
Greg Legakis • Henry Collins
Carla Negri • Mark Ashe

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## Track One
*Bob Lindquist*

# Who's On The Cover?

### Photo finish

Remember last summer when we asked you to send a color photo of yourself either at a job, or from your promotional literature? Well, needless to say, we had plenty of response. So much in fact, that when we decided to end the year with our first annual "Reader appreciation cover" it was quite a chore selecting which photos to use. In the end, the production department made the selection, based upon the quality (clarity, color and contrast) of the photos. The photos used were randomly selected from all those acceptable. So whether you sent in a photo that didn't make the cover, or never got around to sending one in at all, try again. You may see your photo on the cover of our January 1996 issue (photos taken at holiday parties receive prime consideration).

### On The Cover

From left to right, top to bottom:
1. Bill Lagasse, Good Vibrations, Warwick, RI
2. Bob Riley (background), S. Weymouth, MA
3. Vicki O., Go Go Entertainment, Laguna Beach, CA
4. Cindy "The Kid" & Cindy "Bubbles" Cagle, Fort Smith, OK
5. Charles Miles, Mixation DJs, Tuscaloosa, AL
6. Brandee Bowen, Champion, PA
7. Original Music Machine MDJs, Pawtucket, RI
8. Mike, Go Go Entertainment, Laguna Beach, CA
9. Rockin' Ron Schouest, New Orleans, LA
10. Bob Baylis, DJ's Plus, Jackson, NJ
11. Dr. Van Smith and Son, Allen, Eldorado, AR
12. Joyce Susino, Solid Gold Entertainment, Carle Place, NY
13. Kevin Pitts, Andromeda II, Roosevelt, NY
14. Dutch Treat DJs, North Canton, OH
15. Music by Allen (Allen w/ violin), Raleigh, NC
16. Lenny the Groove Machine, Lancaster, PA
17. Ray Milleren, D.J. Snapper, N. Huntingdon, PA
18. Tim Fox, Hopkinton, MA
19. DJ John Luna Production, W. New York, NJ

### Still bimonthly

It seems we confused a few readers when we stopped listing both months on the cover of each issue. For example, this is our December 1994-January 1995 issue, but the cover shows only January. This change was at the request of our national newsstand distributor and does not reflect a change in our publication schedule, Mobile Beat remains a bimonthly publication. If you have any doubt, both months are still noted on the spine.

### Holiday wrapping

It may be hard to believe, but it's about time for the final countdown of another year. Whether or not your photo is on the cover means little compared to the appreciation we have for you who continue to make being a DJ and/or KJ an endeavor that goes far beyond personal enrichment. As this holiday season peaks, let's consider ourselves fortunate to work face to face, night after night with an often impatient and unappreciative public. There will always be a demanding grinch who'll try to spoil the party. When this happens, focus on those who enjoy what you do and how you do it. If that fails, think about that check waiting at the end of the night! Fortunately, for every Scrooge there are countless others who never complain but simply enjoy the holidays and the contribution DJs and KJs make to their festivities.

As this issue is both our last issue of 1994, and first of 1995, we take great joy in having this opportunity to offer you warmest greetings for the holidays and a wish for a prosperous and pleasant New Year. From all of us at MB, have a Merry Christmas, Happy Hanukkah and a terrific New Year!

# New Mixers... Unsinkable speakers... Flashy Tambo...

It's Hot

## A different mix

Gem Sound's two new mixers, the SMX-18 and DMX-52, offer a variety of price and performance.

The SMX-18, with a suggested retail price of $99, is a tabletop mixer with inputs for two phono and two CD/line sources. It offers a "Duo-Scratch" feature enabling users to add popular scratch effects. Also included are a sliding crossfader, separate bass and treble controls, push-button cue selection and mic talkover switch with level control.

Stepping up to their current DMX-36 mixer, the DMX-52, with a suggested retail price of $199, has five input channels and a built-in echo effects processor. The unit accommodates up to three turntables, four line and two mic sources and features remote-start capability. For custom sound tailoring, the DMX-52 also offers a five-band equalizer and voice changer effects. This 19-inch rack-mountable unit also features a user-serviceable crossfader, lamp and mic adapters.

For more information, contact Gem Sound Corp., 600 East 156th Street, Bronx, N.Y. 10455; 718•292•5972.

## Tight as a drum

Technomad now offers watertight, stand mountable, loudspeakers by combining a rugged Mil-Spec polymer road case with a new, patent-pending, speaker design, making them highly transportable. The combination of both road case and loudspeaker also makes them space savers.

The speakers lock together when stacked and include recessed large-grip handles, four D-ring flypoints, premium crossovers, and 12-gauge wiring. They come in a variety of colors, and weigh 90 pounds.

The full-range Berlin 15/H and the Paris 15/C are listed at $1,150; both are rated at 400-watt continuous operation. The compact Noho C is listed at $725, and the Chicago 15/P subwoofer lists for $800; both are rated at 1,000-watts.

For more information contact, Technomad, 29 Pleasant Street, Suite 2, Northampton, Mass. 01060; N:technomd@shore.net or 800•464•7757.

## Rhythm and lights

Spice up your performance with this sound-sensitive "Rhythm & Lights" tambourine that lights up while you play it. This unique tamborine is more than just a novely item, it's a quality musical instrument that you or anyone from your audience can use to keep the beat. And with every hit, the green and red LEDs flash on and off.

Constructed of aluminum, the Rhythm & Lights tambourine is available in black or silver. The LEDs are powered by two AAA batteries (included) and will last, with ocassional use, throughout an entire job. To conserve power, an on-off switch is located on the comfortable, plastic handle.

Suggested retail price is $39.95. For more information, contact your local dealer of DJ/KJ supplies and equipment or AAA DJ & KJ Entertainment, 2083 North Tracy Avenue, Simi Valley, Calif. 93063; 805•581•5300. Dealer inquiries are welcome.

# It's Hot

## Cord control

Nothing's more frustrating than getting to a gig and finding all your cords and cables tangled up like a nest of snakes. It usually happens when you're running late, and the bride's mom just decided she wants you to do the introductions after all. But now, with SpeedWraps, tangled cords are a thing of the past. These durable hook-and-loop fabric strips wrap around cables and keep them in a neat bundle. Three sizes are available: Large 15-inch for power cords, 11-inch for speakers, and 8-inch for a variety of applications from mic cords to hook-up cables. A sampler pack which includes one 15-inch, two 11-inch and four 8-inch SpeedWraps is $9.95 from CB Enterprises 800•889•9450.

## You've got the power

Pocket Socket converts a vehicle's 12-volt DC battery to the same 115-volt AC power that comes out of standard electrical outlets.

The Pocket Socket is compact, and lightweight — roughly the size of a garage door opener. It provides 100 watts of electricity, enough for most ordinary needs, and delivers 800 watts of ultrasurge power necessary for starting up PCs, TVs and small power tools.

According to the manufacturer, the Pocket Socket can also be used to run a small to medium sized DJ system — including an amp, mixer and CD player.

Other features include 90 percent efficiency, built-in safeguards to protect against overload, and the ability to work while your vehicle's engine is on or off.

You can get the Pocket Socket at True Value Hardware stores, major auto supply stores, department stores, sporting goods stores and RV stores across the country.

## Celestial News

Two new loudspeakers have been added to Celestion's CR Series™, the CR151X and the CR181X.

Both models are sub-bass ported reflex enclosures that utilize an internal passive crossover network, allowing use in a sub/top cabinet combination. The sub woofers may also be connected so the crossover is not activated, for a traditional bi-amplifier setup.

Both cabinets are of multi-ply, void-free pine and covered in black, triple-weave carpeting. Stacking-protective corners, 35 millimeter pole mounts, dual recessed molded handles and 18-gauge perforated protective grilles complete this attractive package. As for added function — a recessed molded plate with a single 1/4-inch phone input jack and single high-pass output jack is located on the back of each cabinet for easy access. The CR151X weighs in at 47 pounds, the CR181X is 70 pounds.

For more information, contact Celestion Industries, Inc., 89 Doug Brown Way, Holliston, Mass. 01746; 508•429•6706.

## On the case

Ace Products Enterprises, Inc., exclusive distributor and parent company of Kaces Musical Instrument Cases, announces a new line of gig bags specifically designed to fit musical electronics.

Called KEB Cases, the 11-model product line can accommodate such popular products as Alesis drum machines and sequencers, Mackie 1202 mixers, Nady wireless systems, Tascam portal-studios, and more.

Contact Ace Products Enterprises, Inc. 1334C Ross Street, Petaluma, Calif. 94952; 800•950•1095.

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6 channels/12 inputs, including 2 phono, 2 CD, 4 line & 4 mic • Input sensitivity controls • Modular removable crossfader (assignable) • Built-in 8-sec. 16 bit sampler with 4 memory banks• Also available: MAC 60 (without sampler)

In Europe, Ecler is the undisputed master of mixers. Now it's turned its sights on the States - where our MAC line is heatin' things way up, combining cutting-edge technology with DJ-friendly features (like controls spaced far enough apart so you'll hit the right knob at the right time). Built to take whatever the road can dish out, they're designed to fit any mount – and any budget. So if you want the max mix, MIX WITH OUR MACS.

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## Extended range

Audio-Technica now offers its 300 Series wireless systems, designed to offer better sound and features than before. The 300 Series systems utilize dipole receiving antennas to extend operating range, lessening dropouts. Compander circuits reduce noise and improve sound quality.

The systems provide a wide choice of 20 VHF frequencies and feature both surface-mount technology and LED indicators. This series is available in four versions including: The ATW-0321H, a Pro 8D4 cardioid dynamic headworn Unipak mic system retailing at $369.95, and the ATW-0322, a hand-held transmitter system with a dynamic cardioid microphone element, retailing at $309.95. For more information, contact Audio-Technica U.S., Inc. at 1221 Commerce Drive, Stow, Oh. 44224; 616•695•5948.

# Run Silent, Run Deep

**ASHLY** was the first to release a series of professional, fan-cooled amplifiers featuring power MOS-FET technology. The new CFT-1800 now offers the superior fidelity and rugged reliability of MOS-FET output devices in a quieter, convection cooled package. Designed primarily for use in recording studios, post-production facilities, or broadcast control rooms, the CFT-1800 will also satisfy even the most demanding audiophile enthusiast. In stereo operation, the powerful CFT-1800 delivers more than 300 watts per channel. Mono-bridged, the amplifier will put out a thundering 600 watts RMS for those room shaking subwoofer applications.

The user can also select various ASHLY Power-Card input options, such as a variable electronic crossover, an adjustable compressor-limiter, or even a very unique module for small mic-line mixing needs. The CFT-1800 is even covered under **ASHLY's** exclusive Five Year Worry-Free Warranty program. So, when the situation calls for running silent, while still running very, very deep, the CFT-1800 is the logical choice for the discriminating professional.

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*Mobile Beat, February/March 1994*

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# ONLINE FEEDBACK

E-Mail: MobileBeatAOL@COM.

## Der Fuhrer responds

On page 16 (*MB* August/September 1994 issue), you have a very nice headline "Ich bin einer Diskenjockster!" Have we not learned from President Kennedy, who so proudly said "Ich bin ein Berliner!"? To those of us who speak and know German, we know Kennedy stated "I am a jelly doughnut"! Your headline, though it does draw attention, should have simply stated "Ich bin Disc-jockey."

On another subject...The best source I've found for music history is "Billboard's Hottest Hot 100 Hits" by Fred Bronson. The publication is released by *Billboard Books*, a division of BPI Communications Inc., 1515 Broadway, New York, N.Y. 10036. The book lists the top 100 songs of each year from 1956 to 1990. This book is extremely handy for class reunion [references].

Brian S. Graham, BSG Entertainment

*We didn't even know we were close to being right! We were just doing a little worden sie goofenrounden!*

**Mobile Beat welcomes your comments and opinions on anything of interest to Mobile DJs or KJs! Write Feedback, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309 or fax 716•385•3637 E-mail: MobileBeat@AOL.COM**


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# Feedback

## Super seamless segues

Ya know what I would love to see in *Mobile Beat*?—Super Segues! Have your readers send in their super sets of songs that segue seamlessly. You may want to break up the suggestions into "dance" or "party tunes," etc.; depending on the suggestions and types of songs people submit. You could even try only including the ones you rate highly effective. Another angle would be to ask for some sets that include certain situations (weddings) and huge songs (*Mony Mony*) to make sure your average reader could benefit.

Eric Johnson, EJ Professional DJ Service, Dover, N.H.

*Thank you for the suggestion Eric. We thought it was a good idea too when we developed our annual Top 200 survey. Speaking of which, now's your chance to submit your all-time favorite mix. Don't delay, send in your survey today!* *( See page 27)*

## Panic calls

I just finished reading the October/November 1994 issue. It was great! It is packed from cover to cover with valuable information vital to the mobile DJ. I have never been so pleased with a magazine before.

Being a new mobile DJ, I have a lot to learn and your magazine is a great help. Keep up the good work.

I do have a question that a DJ with lots of experience might comment on. I have had two incidents recently when I received panic calls from people who had hired a DJ for their wedding who did not show up. Of course they were very upset and emotional and wanted another DJ as soon as he could get there. I was not booked on either occasion and agreed to take the jobs.

On the first job, when I arrived about an one and one-half hours after the call, I was met at the curb in front of the hall by the best man. He apologized and informed me that the originally contracted DJ had just arrived. The DJ said he had had a flat tire and trouble replacing it. The best man thanked me for coming and gave me a small amount of money for my time and trouble.

On the second occasion, I performed and was compensated my usual fee. The DJ in that incident never showed up and had been paid in full, in advance.

I would like to know how experienced DJs handle these types of panic calls. Questions:

1. Should the customer be told that there will be a minimum charge to respond and not be used, if the original DJ shows up before I get there?

2. What if the original DJ shows up after I get there and have setup? What is the best way to resolve this situation?

Bob Sterling, Bob Sterling Professional D.J. Service, Modesto, Calif.

*For responses to your questions, we sought out the professional advice of two Mobile Beat contributors, Robert Schenk, of Line Level Mobile Sound Systems, Denver Colo. and Mark Ashe, of Mark's Rolling Dance Revue, Agawam, Mass.*

Responses to question #1:

"Absolutely! However, make it very clear that there will be a charge for your response, regardless. In most cases verbal agreements are binding, thus the client is liable for the said amount. While on the phone, get pertinent information from the client such as: name, phone number, address and if possible, a credit card number. Regarding how much, make the charge based on your normal hourly rate. If it takes you 1.5 hours and you charge $100 per hour, then you should charge $150." *Robert Schenk*

"Never leave your driveway without first getting a verbal agreement on the telephone. You absolutely should receive at least 50 percent of your contract price if the other DJ shows up before you arrive. And please make sure you are talking to one of the party organizers, and not just a guest who says they can get a DJ." *Mark Ashe*

Question No. 2:

"Present an invoice stating the amount for your responding. This should not be free! We are in business to make money and the client should be obligated to pay for your attempted service. Do you think the plumber you call at 2 a.m. is going to leave without compensation? Why should DJs be any different? What's more, the client can sue the original DJ for the amount you charged them and quite possibly for the entire amount of the DJ." *Robert Schenk*

"If the other DJ shows up after you have started, this is not your problem, and should also be discussed with the party organizer upon arrival. As soon as you unload your vehicle full price is to be paid — cash only, up front, thank you!" *Mark Ashe*


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# COUNTER POINT

I am writing you concerning the article in your September 1994 issue titled *Show Off Your Marketing Skills*. It is obvious to every Disc Jockey that I personally have spoken with that not only is Mr. Greenfield not a Disc Jockey, not a Disc Jockey service owner, but I would be willing to wager that he even holds no type of documented degree in any form of marketing. Personally my feeling is that this article is so blatantly wrong and destructive to this industry that perhaps Mr. Greenfield should consider learning and experiencing some of the things that mobile Disc Jockeys go through before he offers them advice.

First of all, nowhere in his article does he ever mention the idea or concept of marketing the uniqueness of your particular service whether it be interactive dancers, intelligent lighting, video dance party concepts, Karaoke or just the fact that your service is extremely talented in the area of working with young adults. Instead he offers the idea of giving away your Disc Jockey service or give it away for next to nothing. My particular Disc Jockey service works with approximately 40 high schools in the Chicagoland area, 30 junior high schools and grammar and middle schools, and at least five different colleges and universities including Loyola, Northwestern, DePaul, University of Chicago, and many others. If I had to give away my services, I would be out of business. Perhaps Mr. Greenfield should volunteer to crew (set up, interact during performances, tear down the system, & put the system away in the warehouse) for every Disc Jockey that gives away a free show due to his article and obviously do it for free since that is what he is endorsing.

I have a marketing tip for Mr. Greenfield. Learn about what you're writing about before you go shooting off your mouth. This industry has enough problems, it doesn't need any more. - Keith "K.C." KoKoruz.

As Mr. KoKoruz has taken it upon himself to attack my credentials, let me start off by saying that I have a marketing education degree from Rider University and over 20 years experience as a consultant working with small and midsized businesses. Two of my best clients are DJ firms. I speak to groups throughout the country on marketing- related topics, and have been very well received at the East Coast DJ forums. In addition, I correspond regularly with readers of my *Mobile Beat* marketing column.

Mr. KoKoruz is correct in saying I didn't mention such things as uniqueness of a particular service, interactive dancers, etc. These have been covered in previous columns by myself and other *Mobile Beat* contributors. Our aim is to present new ideas in each issue.

I agree with Mr. KoKoruz that giving away services is not a good idea — especially for an established firm such as his. If he were to reread what I wrote, he would see that is not what I said. DJs should go in and *offer* their services. They should always seek out top dollar. They deserve it.

I stand behind what I wrote; i.e., if you're up against somebody who has been there a long time, you might want to consider alternative pricing strategies. That is why I suggested "percentage of gate" deals. These work. You can talk all you want about what makes you different, but what if the firm you are going up against does the same thing? You have to be creative. You have to be different. Try that petition idea I mentioned. Keep your name in front of the school via the local news media. Don't be discouraged by the fact that you are told that somebody else has been there and has the contract.

I'd like to mention that I have crewed for DJ firms. It is not easy work, nor have I ever said it was. By the same token, it is not easy to come up with fresh, new ways to help DJs sell their services. I do this every issue, and I put my ideas "out front" for readers to react to and/or try. I am always interested in knowing how DJs are marketing their services and urge all readers, including Mr. KoKoruz, to submit ideas. - Blaine Greenfield, East Windsor, N.J


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By Robert Lindquist

## Enough with Daddy's Little Girl!

Lee Fritcher of Dynamic Sounds Entertainment, Tampa, Florida suggests "You're The Only Little Girl" as a more than suitable alternative for the Father/Daughter dance. The song is by Steven Curtis Chapman and is available at most Christian Book and Music stores. Look for the CD, *Tools For The Trade.* Thanks for the tip, Lee.

## CD+G spawns logical lingo

If you're a DJ who offers karaoke, or a KJ who also DJs, you now have a name. We've noticed a marked increase in the use of "DJ/K" by Mobile Entertainers who want their prospects to know they can lean either way.

## Online update

A few issues ago we told you about DJ Gary Rosenthal who was working to establish an online DJ network. Well, the Online Disc Jockey Network is now a reality for users of Compuserve. The network allows you to trade ideas with DJs and KJs around the world. To get on line, look for the DJ/Radio section, located within the Music Industry Forum (GO INMUSIC). You can contact Gary Rosenthal direct at RNR Doc@AOL.COM or 74261.1761 @Compuserve.COM

## Really bad bridal dances

Sometime ago we asked for nominations for the worst bridal song of all-time. Among our respondents was DJ Mike of Justice, Ill who says one of his craziest nights started when the bride and groom, both construction workers, chose as their first song, "Legs" by ZZ Top. Steve Wozniak, of a Sound Investment in California's Bay area, sent in his "Top 5 really bad, drop dead ugly, gosh awful 'First Dance' Titles." On the list were:

5) "Hello I Must Be Going" by Groucho Marx

4) "You've Lost That Loving Feeling" by The Righteous Brothers

3) "Too Fat Polka" by Frankie Yankovic

2) "Please, Release Me" by Engelbert Humperdinck

1) "Said I Loved You But I Lied" by Michael Bolton

Speaking of lists, don't forget to fill out the ballot on page 27 for the 1994 Mobile Beat Top 200. Time is running out, so why not pour yourself a coffee or other favorite adult beverage now and go for it!

## Karaoke Konfab

How could a gathering of karaoke hardware and software manufacturers, dealers, distributors and other interested parties possibly effect your DJ/Karaoke show? There was plenty of chatter about the effect DJs and KJs are having on the growth of karaoke at PAKBC, the Pacific American Karaoke Business Conference. While much was discussed as to the future growth of karaoke in the U.S. consumer market (home machines), a great deal of credit was given to the DJs and KJs who continue to offer karaoke as a performance option, and in doing so, are serving to demonstrate and educate the public as to the fun of karaoke sing-along.

In addition, several new ideas and concepts were unveiled including full motion video on standard 5-inch CDs, and "Tune 1000," a technology which allows a karaoke CD+G to be encoded to automatically produce multi-part harmonies, on cue, when used with a vocal harmonizer.

Christian karaoke CD+G software was introduced, opening the door for DJs to offer their services as a karaoke host to Christian schools and youth groups. The conference was presented by American Karaoke Magazine, sponsored by DKKaraoke, and was held at the Stouffer Esmeralda in Palm Springs, Calif., September 25-29.

*Mobile Beat's karaoke editor, and owner of Howlin' Hound Productions, Bob Glazier belts out a tune during the opening night festivities at PAKBC*

*Gary Cotton of Music Magic, Palm Springs, Cal. hosts karaoke party closing out the PAKBC.*

*above: Kurt Slep of Sound Choice ponders a point during a symposium on licensing. Left: Dennis Snyder of California Karaoke Scene Magazine*

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# JamMan

**By Jim Kerins**

## Lexicon serves up affordable digital sampling, looping and echo for DJs

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### Applications

The Jam Man is excellent for adding great sounding echo to a Karaoke system and with up to 32 seconds of sampling time, can meet the digital needs of any DJ. With Jam Man's echo function, you can enhance the groove of any song by adding rhythmic echo. For Karaoke, this will give you complete control of the echo you add to the mix of vocalist and instrumental.

Jam Man's tap-tempo control facilitates setting the tempo of the echo by tapping a button on the front of the unit or with a supplied foot pedal. The processors rhythmic divisions let you divide the echo by 2, 3, or 4. As a result, if you tap a quarter note echo, you can slice it up to make an eighth-note, eighth-note triplet or 16th note.

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### Wrap-up

Overall, this is a quality tool for any DJ who uses state-of-the-art effects for his or her show. It's deadly quiet, takes up only one rack space and has a big bright display so you know exactly what it's doing at all times. For more information on Jam Man, contact Lexicon, 100 Beaver Street, Waltham, Mass. 02154-8441. 716•736•0300.


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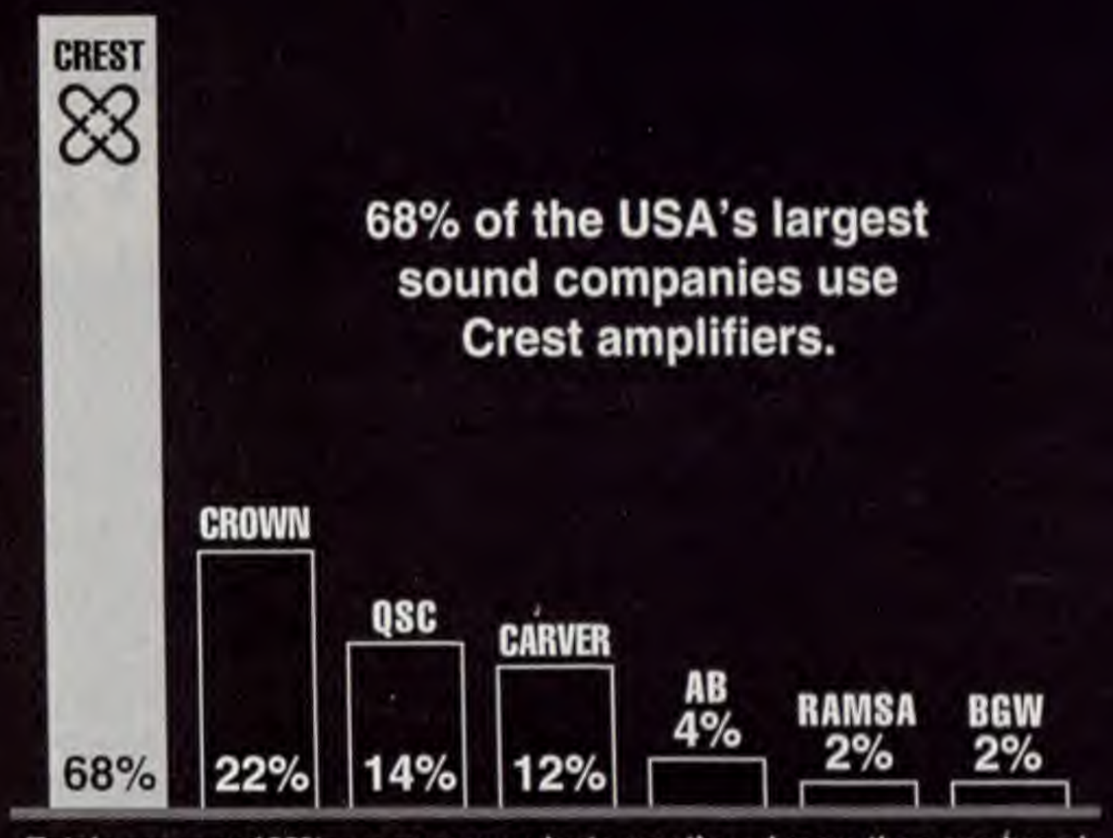


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# How to... Sell at Bridal Shows

## To book more brides avoid these five deadly sins, then follow-up!

Part 1

*By Mark S. A. Smith*

Without a doubt, bridal shows are the quickest way to find prospects for your business. You can talk to more people in a few hours than you could otherwise talk to in a month. These shows are a lead-generating bonanza! You can actually close enough business at a single show to fill your entire wedding season calendar. Follow me closely and you'll learn the secrets to making tons of money at your next bridal show.

### Five deadly sins

Where did you learn how to do a bridal show? I'll bet you just winged it, or learned from watching other DJs. And where did they learn how to do a show? Same way. It's a case of the blind leading the blind. Let's start with the five "deadly sins" DJs commit at bridal shows.

**Deadly Sin #1** is **telling** and not **selling**. Sure, you're proud of your show, your music library, and your ability to entertain. And you're tempted to tell every prospective customer everything. Don't! They're overwhelmed by what they've just seen and the decisions they have to make, and the money they have to spend. Details about your equipment are meaningless, intimidating, and confusing. Stick to selling. Selling is finding out what the prospect wants, and delivering it. How do you find out what they want? Ask questions, lots of questions.

**No matter what music you select to play at the show, it will be the wrong selection for someone. So, don't play anything!**

**Deadly Sin #2** is standing behind your setup. Get out from behind your equipment and be accessible. Brides buy from someone they like, trust, and feel comfortable with. The fastest way to gain rapport is to be out front, looking sharp, and feeling good. Place no barrier between you and your new client.

**Deadly Sin #3** is doing a demo. No matter what music you select to play at the show, it will be the wrong selection for someone. So, don't play anything! Instead, display a sign listing the types of music you offer, and ask brides what they would like to hear. With so many distractions at a bridal show, you don't want to compete with your music.

**Deadly Sin #4** is spending too much time with one prospect. It's easier to keep chatting with a bride that you're in rapport with then to break the ice with the next prospect, but the show is perishable. When it's over, it's gone. And those who walked by without speaking to you will most likely not be back. You want to leave the show with enough prospects to fill your calendar, not just book one date. Find out as quickly as possible if you're "in the running," and then move them along. Have as many people as possible helping you to meet and talk with brides.

**Deadly Sin #5** is not following up. After the bridal show ends, you'll probably go back to business as usual. And you'll do little to follow up on the relationships you formed at the show. So plan now what you'll do after the show is over to get all the business you deserve.

Next time, I'll share some tips on preparing for bridal shows so you can make the best first impression.

Mark S. A. Smith coaches people on how to maximize their sales at trade shows. Order a copy of his booklet, "49 Ways to Be Your Best at Trade Show Selling" for $3.70. Call 800 -745-4549.

# Your Trade Show Success Checklist

- ❑ Lots of business cards
- ❑ Comfy shoes or foot pads
- ❑ Show guide
- ❑ Have a great attitude
- ❑ Eat breakfast
- ❑ Drink lots of water
- ❑ Take pain reliever
- ❑ Pens and contact pads
- ❑ Small mints/ breath spray
- ❑ Date book to schedule action plans
- ❑ Badge up and to the right
- ❑ Double check visitor's phone numbers
- ❑ Thank you note cards
- ❑ Follow up now!
- ❑ Get weekly tips from the Trade Show Maximizer Hot Line 719-471-6685


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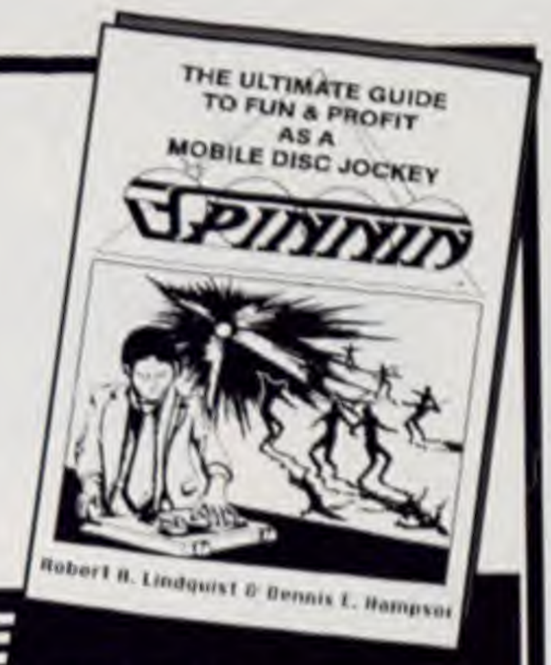


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# Tips & Topics For Your Small Business

*by Mike Buonaccorso*

## Independent contractor or Employee? The return of the litmus test.

For readers new to this column, over the past months we have been taking a closer look, one at a time, at the IRS 20-factor Test which are the topics that determine whether an individual is an employee or an independent contractor, always a hot subject of debate in the DJ world. To date, we have covered six of them. Remember: These factors, although considered guidelines, are not always applicable in every situation. It is also important to note that a written agreement between individual parties does not nullify the factors themselves. Anyway, here's #7: Independent contractors are generally free to provide his or her services to two or more unrelated persons or firms at the same time. A perfect example of the meaning (or meaninglessness) of "exclusive" work arrangements.

If you're still convinced, you as a business owner, have independent contractors, be aware that IRS Form1099-MISC for individuals who made more than $600 must be sent to the payee by January 31, and held in your files for four years.

**"Wake up and start thinking for yourself. Don't let the liberals, who are controlling the country and running it into the ground, control you too."**

## Deaf Divorcee or Hick Male Nurse?

You may recall from the last issue the following piece titled: "The politically correct DJ".....

"Should you be instructing everyone who represents your organization to avoid the use of the following words? *The Los Angeles Times* has recently issued "Guidelines" on Ethnic, Racial, Sexual and Other Identification" banning the use of the following words among others: co-ed, deaf, deaf-mute, mailman, mankind, man-made, babe, biddy, bra burner, Chinese fire drill, crazy, divorcee, ghetto, gypped, handicapped person, hick, hillbilly, holy rollers, inner city, lame, male nurse, normal, a-wow, queer, WASP, welsher, and white trash. As a result, Mobile Beat has decided in future issues to refer to our crazy country music contributor Hillbilly Rick as King Richard."

.....soon after this ran, I received the following unsigned (of course) letter:

*Dear Mr. Buonaccorso:*

*I am livid with rage at what I read on Page 20 of the November Issue concerning politically correct words and your censoring of the word hillbilly because a bunch of crazy, freaky idiots at the L.A. Times have banned certain words in their raggy publication.*

*You must be just as crazy and mentally handicapped as they are to let those idiots control the contents of Mobile Beat. In case you have forgotten, L.A. is where it's okay to club people over the head with bricks and not go to jail. Where it's okay to burn buildings to the ground if you don't like the outcome of a trial. Where it's okay to kill your parents, even admit it, and still get away with murder. Are these the kind of assholes you want setting the tone of MB? If so, check yourself into a nut house in an inner city ghetto and get the help you desperately need.*

*What are you going to do when a list of Top 200 hits includes a song with the word hillbilly (or any of the other banned words) in it, or when these banned words appear in ads giving the titles of songs for sale?*

*Trot down to your library and get a copy of 1984. I never thought the scary things described in the book would ever come to pass. But your actions, and those of the L.A. Times and other liberal-controlled rags, have shown how frighteningly close the predictions in the book have come to be true.*

*Wake up and start thinking for yourself. Don't let the liberals, who are controlling the country and running it into the ground, control you too.*

Great thoughts! The following songs have been ruled not eligible for the TOP 200: *Crazy, Crazy For You, Babe, In the Ghetto, and The Man Who Shot Liberty Valance.* This letter writer is obviously from the same flock who thought Shock Jock was a real person. The last person to accuse me of being of the liberal persuasion was Oliver Stone. — MB

## Mailmen to charge more for White Trash

In closing, a tip for planning expenses for the new year: Be aware the USPS is asking for an across-the-board increase of 10.3 percent. The proposed increase is coming under considerable attack by many different organizations, and the final outcome has yet to be decided. The only sure thing is that there will be an increase, and it will not be less than 10.3 percent.

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# Mobile Hit List!

**By Jay Maxwell**

## DJs must have good ESP

One of the best aspects of being a DJ is that almost every gig is different. The songs that really work with one group may flop with the next, and this should be conveyed to prospective clients. Though much of our music is played by request, there are the old standards we play at most every gig: *The Twist, The Electric Slide, Y.M.C.A., Gonna Make You Sweat, and Whoomp! (There It Is).* But as for new music, the dilemma has always been: Which songs to buy?

I once believed it was imperative to buy every new song I heard on the radio. However, many of the songs I bought were never requested. So even though my company's name is based on being able to play every request (Jay Maxwell's Music By Request), it simply isn't feasible. Even after being a DJ for 13 years, there are still times when the song everyone wants to hear is the one I decided not to buy. Still, we must continually strive to be musically prepared. Until recently most DJ compilations contained songs at least a year or so old. Now, companies like Promo Only, ERG, CDX, and Hot Hits offer Mobile DJs compilations of new releases, by predicting what songs they believe will make it big. They all do a good job of predicting the hits, but can't possibly be 100 percent accurate.

### Lists

Music magazines, like *DMA* and *Billboard*, are most important when trying to figure out what songs will be requested at your next party. If your niche is weddings or office parties, requests are usually for songs that have been on the radio and charts for a long time. If your client wants a lot of country (and you don't have the latest release from CDX or Hot Hits), *Billboard's* country chart will give you a good indication of what's hot. If it's for a middle school dance, check the Hot 100 and Hot R & B Singles. These charts not only chart position, but also the number of weeks on the chart, and if the song has sold 500,000 units or 1 million units. If the song has sold over 1 million copies, you should have at least one. Teens will often ask for songs even before they hits the charts. If you do a lot of teen parties, keep an eye on *DMA's* Top 50 Club *(reprinted in every issue of Mobile Beat)* and HiNRG lists to stay in touch.

### Recurrents

Another tip about *Billboard* charts: Study the *recurrent* charts. These are off the Top 100 but were such monster hits that, according to radio programmers, the masses still want to hear them! If a song is on the recurrents list, it should most likely be in your library. Any song that stays on the list has the potential to become another "Celebration" or "Old Time Rock 'N' Roll"!

### Demand

Another way to predict the hits is to simply listen to the radio. If you hear a song that sounds like it would appeal to your typical clientele, pick it up. The music you don't get through a service, you can usually find by talking to an experienced music store sales person who keeps track of what the hot sellers are. The ultimate way to make sure you have the music a particular client wants, is to ask them in advance of the show! There will always be times when you don't have a song someone wants, but track your requests. Remember, "Old Time Rock 'N' Roll" was never a big chart hit, DJs play it because people ask for it! Learn from each party, so that your next one is even better.

### Best Source

The best music guide for DJs remains *Mobile Beat's* annual Top 200. Best because it's the only list that accurately reflects what DJs (including you!) are actually playing based on audience demand. Fill out the facing ballot sheet now and look for the Top 200 in the next issue!

### Maxwell predicts 1994's Top 40

| Artist | Song Title |
|---|---|
| 1. Ace of Base | The Sign |
| 2. All-4-One | I Swear |
| 3. Salt-n-Pepa | Whatta Man |
| 4. Boys II Men | I'll Make Love To You |
| 5. 69 Boyz | Tootsee Roll |
| 6. Elton John | Can You Feel The Love Tonight |
| 7. Richard Marx | Now And Forever |
| 8. Luther Vandross/ Mariah Carey | Endless Love |
| 9. John Michael Montgomery | I Swear |
| 10. Ace of Base | Don't Turn Around |
| 11. John Berry | Your Love Amazes Me |
| 12. Da Brat | Funkdafied |
| 13. Tim McGraw | Indian Outlaw |
| 14. Lisa Loeb | Stay (I Missed You) |
| 15. Mariah Carey | Without You |
| 16. Joshua Kadison | Beautiful In My Eyes |
| 17. Neal McCoy | Wink |
| 18. SWV | Anything |
| 19. Tim McGraw | Don't Take The Girl |
| 20. C + C Music Factory | Do You Wanna Get Funky |
| 21. Warren G | Regulate |
| 22. Amy Grant | Lucky One |
| 23. Neal McCoy | No Doubt About It |
| 24. Hammer | Pumps And A Bump |
| 25. Mariah Carey | Anytime You Need A Friend |
| 26. Warren G | This D.J. |
| 27. Big Mountain | Baby I Love Your Way |
| 28. 12 Gauge | Dunkie Butt |
| 29. Aaliyah | Back and Forth |
| 30. R. Kelly | Bump n' Grind |
| 31. Sheryl Crow | All I Wanna Do |
| 32. Counting Crows | Mr. Jones |
| 33. John Michael Montgomery | Rope The Moon |
| 34. Michael Bolton | Completley |
| 35. US3 | Cantaloop |
| 36. Toni Braxton | You Mean The World To Me |
| 37. Aaron Hall | I Miss You |
| 38. Jade | 5-4-3-2 (Yo! Time is Up) |
| 39. George Strait | Man In love With You |
| 40. Tracy Byrd | Watermelon Crawl |

*Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, S.C He is also a member of the Mathematics faculty at Charleston Southern University.*

VOTE!

# 1995 TOP 200

## OFFICIAL BALLOT

YOU CAN'T CHANGE THE WORLD IF YOU DON'T

Will it be Old Time Rock N' Roll for a 4th straight year? Or is it time for a New #1 All-Time, most played DJ Hit!? - You decide! Your vote counts so complete and return your ballot now!

**Ballots must be returned by December 10, 1994.**

WHAT TO DO:

1). *Vote for your Top 5 in each of the 10 categories below*

2). *Return to: Mobile Beat's 1995 Top 200, PO Box 309, East Rochester, N.Y. 14445. Or Fax back to: 716-385-3637.*

***Tell us your TOP 5 MOST-PLAYED:***

BALLADS OR SLOW Songs (new & old)

BRIDAL DANCE Songs

OLDIES (released before 1990)

MODERN ROCK/ALTERNATIVE Songs

CLASSIC ROCK Tracks

COUNTRY Songs (new & old)

CLASSIC DISCO Songs

DANCE/CLUB Songs (new & old)

R&B/RAP Songs (new & old)

MOST PLAYED Songs Overall

Bonus Questions: What is the one song you wish you would never have to play again?_____

What song do you play that you think no other DJ plays?_____

Who is your favorite background dinner music artist? _____

What is your all-time favorite 3 or 4 song mix?_____

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# The lost hits *of* CHRISTMAS

## And the stories behind them

*Twas the month before Christmas, and all you could hear,*
*Were the same Christmas records played year after year.*
*And I thought to myself — what a sensation,*
*if someone remembered, and with a smile,*
*gave us great Christmas records not heard in a while.*
*So, here for the holidays, from* Mobile Beat,
*a holiday happening, a musical treat,*
*a sampler of songs and stories to save,*
*the lost hits of Christmas from Radio Dave.*

***by Radio Dave (a.k.a. David A. Milberg)***

Once upon a Christmas past, radio stations gave their listeners an annual musical present with extensive playlists of Christmas records. Lots of old stuff. Lots of new stuff. And with varying styles. The same stations that played Elvis, the Beach Boys and The Drifters also featured Perry Como, Bing Crosby, and Mantovani. *Billboard* magazine and other music publications had their own charts listing the hits of the holidays, and sometimes these songs continued to be played on the radio all the way through New Year's and sometimes for a few weeks beyond. That was then.

This is now. Times change. But, here are some Christmas songs, and some stories behind them, that are worth remembering for all times.

### Christmas colors–white and blue.

Sure as Christmas comes just once a year, you'll be hearing Bing Crosby's "White Christmas" everywhere. But, the version you'll be hearing is just one of three different hit versions he recorded!

The first version came out, just after the attack on Pearl Harbor in 1941, as a signature song from the movie Holiday Inn, released in 1942. That original version was a hit throughout World War II, until 1947, at which time Crosby re-recorded it.

The revised version is the one that has been played on the radio ever since, and it is the only one you can buy in record stores (except for a collector's edition four-CD Crosby retrospective). Crosby's third version of "White Christmas" also made the charts. He was joined on this one by his co-stars Danny Kaye, Peggy Lee and Trudy Stevens in the 1954 movie *White Christmas.* This third version made the charts through 1957.

There were many other notable hit recordings of "White Christmas." Freddy Martin (1942), Frank Sinatra (1944), Earnest Tubb (1940), Andy Williams (1963), and Otis Redding (1968). And then there were the Drifters. Their version of "White Christmas" gave them their first cross-over hit to make the pop charts after several years of success on the rhythm and blues charts. But, as great as it is, the Drifters' rendition is really just an imitation of the original, definitive R & B version, recorded by the Ravens in 1948.

### Blue Christmas

"Blue Christmas" and Elvis Presley… but what about Ernest Tubb, Russ Morgan and Hugo Winterhalter? Tubb wrote it, and the other two bandleaders also made Christmas extra-special back in 1949 as all three acts had their own individual hit versions on the charts. The Browns added more color to this story as these country western and pop performers of the late 1950s and early 1960s also hit the charts with this song in 1960.

### Rudolph The Red-Nosed Reindeer

Gene Autrey's 1949 recording, based on a critter created for a department store promotion, remains the classic, definitive hit, but it's not the original. Paul Wing's original version made the charts in 1948. The Temptations' version from 1968 is frequently played on the radio, but here are several other hit renditions that usually are

*Continued on p 30*

not: Bing Crosby (1950), Spike Jones (1950), Chipmunks (1960), and Paul Anka (1960). The best hit rendition of all, however, may be the Melodeers' delightful doo-wop version that made the charts in 1960.

### Little Drummer Boy

A Christmas classic from 1958 by one of the greater one-hit wonders in the history of Christmas music — The Harry Simeone Chorale. Actually, they had two hits, "O Bambino" made the charts in 1964. This was about the time they switched to a new record label, and of course, they recorded a new version of "Little Drummer Boy." You won't hear that version of the radio, nor is it likely that stations will be playing seven other hit renditions of this song recorded by: Johnny Cash (1959), Jack Halloran Singers(1961), Joan Baez (1966), Johnny Mathis (1967), Kenny Burrell (1967), and Moonlion (1975).

**Bing Crosby may have had three different "White Christmas(es)," but Nat King Cole had four different versions of his classic "The Christmas Song."**

### Santa Claus Is Coming To Town

This one gets played a lot. As sure as there is a Christmas, you'll hear at least three different versions by: the Four Seasons (1962), Jackson Five (1970), and the Crystals from the "Phil Spector Christmas Album" (1963). You may also be treated to Ray Stevens' re-working of "Santa Claus Is Watching You," but it probably will not be his 1962 original. More likely the longer version off a Rhino Christmas CD.

### Nuttin' For Christmas

This Christmas classic made the charts for five different artists in one year — 1955 — but has barely been played on the radio in recent years. "Nuttin's" been heard from "Nuttin' For Christmas" since the year Barry Gordon (later a star on several network television shows) and Art Mooney combined talents for the original and were covered by other hit imitators including: Joe Ward, Ricky Zahnd & The Blue Jeaners, the Fontaine Sisters and Stan Freberg.

## Radio Dave's honor roll of lost Christmas hits

| Artist | Title | Year |
|---|---|---|
| DeCastro Sisters | *Snowbound For Christmas* | 1955 |
| Buchanan & Goodman | *Santa & The Satellites, I & II* | 1957 |
| Jimmy Dean | *Little Sandy Sleighfoot* | 1957 |
| Ruby Wright | *Let's Light The Christmas Tree* | 1957 |
| Augie Rios | *Donde Esta Santa Claus* | 1958 |
| Bobby Darin | *Christmas Old Lang Syne* | 1960 |
| Bobby Darin | *Child Of God* | 1960 |
| Lou Monte | *Dominick The Donkey* | 1960 |
| Bobby Rydell & Chubby Checker | *Jingle Bell Imitations* | 1961 |
| Bobby "Boris" Pickett | *Monster' Holiday* | 1962 |
| Toni Wine | *My Boyfriend's Coming Home For Christmas* | 1963 |
| Johnny Kaye | *A Christmas Love* | 1963 |
| Al Hirt | *Hooray For Santa Claus* | 1964 |
| Harry Harrison | *May You Always* | 1965 |
| Becky Lamb | *Little Becky's Christmas Wish* | 1967 |
| Roger Miller | *Old Toy Trains* | 1967 |
| Cary Grant | *Christmas Lullabye* | 1967 |
| William Bell | *Everyday Will Be Like A Holiday* | 1968 |
| Clarence Carter | *Back Door Santa* | 1968 |
| Isaac Hayes | *Mistletoe & Me* | 1969 |
| Bill Withers | *Gift Of Giving* | 1972 |
| Staple Singers | *Who Took The Merry Out Of Christmas* | 1973 |
| Perry Como | *Christmas Dream (the Odessa File)* | 1974 |
| Bony M | *Mary's Boy Child and Oh My Lord* | 1978 |
| Star Wars Intergalactic Droid Chorale Chorus | *What Can You Get A Wookie For Christmas (When He Already Has A Comb?)* | 1980 |
| Willis "The Guard" & Vigorish | *Christmas In The NFL* | 1980 |

### The Christmas Song

Bing Crosby may have had three different "White Christmas(es)," but Nat King Cole had four different versions of his classic "The Christmas Song." The first came out in 1946 on a 78 rpm release, followed by re-recorded 45 rpm singles in 1949, 1954, and 1956! It's the 1956 version that is most played on the radio today. Mel Torme wrote this song in the summer of 1946, but did not release a 45 rpm version until 1970, and it was not a hit. Two other hit versions of this song did make the holidays bright for James Brown (1966), and Herb Alpert (1968).

In addition to the songs spotlighted above, I've included on the list some Christmas hits (from the rock 'n' roll era — 1955 to present) that we are pretty sure you won't be hearing on your radio this holiday season.

So, until we cross again, may the good music be yours! Happy holidays from Radio Dave and all the gang at America's greatest imaginary radio station, WDAM, Chicago. Good night and Goodnight FM.

*Acknowledgments: Joel Whitburn for his various publications, Craig W. Pattillo, Christmas On Record, and original research from the WDAM Radio recorded music archives.*

*David A. Milberg a.k.a. Radio Dave, a DJ and radio/TV executive for 25 years and owner of possibly the world's largest Christmas record collection, produced the nationally syndicated oldies show "Rare & Scratchy Rock 'n' Roll" and is co-author and chapter editor of the mammoth All Music Guide (Miller-Freeman Inc.) He is now an attorney and marketing director at the national law firm of Keck, Mahin, and Cate.*

*'Twas the night of the* **BIG GIG** *and all through the* HOUSE
*not a creature was* GROOVIN' *not even my spouse.*
*The* **music** *was* **HOT** *but the crowd was illin'*
*'Cause there were no* LIGHTS *to keep 'em chillin'*
*The party was dead, there was no* **dancin'**
*I felt about as popular as* Charles Manson.

*When all the sudden a thought* **popped** *into my head:*
MARTIN'S DJ SERIES *would really knock 'em dead*
*There's* SWEEPER *and* Starflash, **Rainbow**
*and* **Spinner**. **MAGIC MOON**, *too*
*Each one a* **winner**.

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# The Tractors Are coming!

Crowd Pleasers

***Hillbilly Rick choreographs new dance... and invites you to do the same!***

*by Hillbilly Rick Meyer*

Which came first: The chicken or the egg? The country dance or the song?

While scientists ponder the first question — I know the answer to the second — country dance! It used to be that dances (with a few exceptions) were choreographed to a rhythm which developed in the dancers' inner sense of rhythm. But now, most dances are choreographed to specific songs. I believe the song should lead to the dance; the following dance is my attempt at choreographing what I hope will be the "Achy Breaky" of 1995.

## Where it all began

Did you ever hear a song that just knocked the pants off you? Well, that's what happened to me. I played the song "Baby Likes To Rock It" by the Tractors (thank goodness nobody was around when my pants got knocked off!)

If you haven't seen it yet, stop whatever you're doing and go get the video, or the single, "Baby Likes To Rock It." It's one of the best blends of country and rock I've ever heard. The video is the weirdest country video I have ever seen. If I had four hands I would raise them all to vote for this video!

## "Baby Likes To Rock It" Choreographed By Hillbilly Rick

**Description:** **Two-wall line dance**

**Music :** **"Baby Likes To Rock It" By The Tractors - 161 BPM**
**"Hillbilly Rock" By Marty Stuart - 140 BPM**
**"I Feel Lucky" By Mary Chapin Carpenter - 120 BPM**

Steps:

| | |
|---|---|
| 1-2 | Swivel heels right & bump your hip to the right, at same time bring hip back to center; bump hip to right a second time |
| 3-4 | Repeat to the left |
| 5-6 | With feet together, twist downward and at the same time swivel your heels right, then left |
| 7-8 | With feet together, twist upward and at the same time swivel your heels to the right, then left |
| 9 | Step back right and turn body out to the right at a 45-degree angle |
| 10 | Clap hands |
| 11-12 | Repeat 9 and 10, but to the left |
| 13 | Step back right and turn body out to the right at 45-degree angle |
| 14 | Clap hands |
| 15-16 | Repeat 13 and 14, but to the left |
| 17 & 18 | Right shuffle forward - right, left, right |
| 19 & 20 | Left shuffle forward - left, right, left |
| 21 | Step forward onto right |
| 22 | Pivot 1/2 turn to left |
| 23 & 24 | Right shuffle forward - right, left, right |
| 25 & 26 | Left shuffle forward - left, right, left |
| 27 | Step forward onto right |
| 28 | Pivot 1/2 turn to left |
| 29-32 | Jazz box right lead: Cross right over left; step back with left; step to the right with the right foot; stomp left foot beside right |
| 33-36 | Jazz box right lead: Same as above |
| 37-40 | Vine right: Scuff left foot; step to right on right; step behind right on left; step to right; scuff left forward |
| 41-44 | Vine left with 1/2 turn to left & scuff with right; step to the left on left; step behind left on right; step left and do a 1/2 pivot; turn to the left, scuff right forward |
| 45-48 | Vine right with stomp: step to right on right; step behind right on left; step to right & stomp left<br>Begin again — yeee haaaaaaa! |

Hillbilly Rick's calls- Dance speed calls are shortened terms we use to match the rhythm.
Example: right swivel with two right hip bumps would be shortened to: right, right.
Right, right, left, left, twist, down, twist, up
Step, clap, step, clap, step, clap, step, clap
Shuffle right, shuffle left, step & turn
Shuffle right, shuffle left, step & turn
Over, back, side, together — over, back, side, together
Right, left, right, scuff - left, right, turn, scuff - right, left, right, stomp

## I felt the spirit move me

While listening to "Baby Likes To Rock It" my feet just started moving. My whole soul started doing different dance moves that fit the rhythm of the song. I wrote each of these movements down. Next, I tried these movements in different sequences until I felt the flow was right. After refining these moves by paying attention to body movement, weight changes, etc., I had the dance down.

The next step was to get some feedback — so we went down to the local restaurant and had a grilled chicken breast and some German fried potatoes. Oh you said "feedback"? I thought you said "feed bag"! After a good nap, I went back to the restaurant and taught about 75 dancers the dance. Also, I discovered what skill level the dance was and problems the dancers might have. The dancers loved it! I nicknamed it "Rock it Baby."

A reminder, this dance can be done at many different tempos or speeds. Just pick a song that matches your dancers' abilities. Alan Jackson's "Summertime Blues" also works well, as does any old twist music.

You'll find the description to the dance very easy to follow, but if you have any problems, ask one of your local instructors or write me!.

---

*Mobile Country dance DJs—Hillbilly Rick wants to hear from you! Whether you have a promotion or crowd motivater to share or are just lkooking for a hard to find song, write him! Hillbilly Rick, R 2 Box 150 A, Haubstadt, Ind. 47639.*

## "Get the Beat" Dance Contest!

***Tired of the Chicken Dance and Electric Slide? Now, you can be a part of creating the next big dancefloor sensation! Send in your favorite steps, the count to match, a suggested name for the dance and possibly a song that it can be done to. Hillbilly Rick will take your best steps and put together a dance. You don't have to design the whole dance; just eight or so steps or moves you would like to see in the dance. Describe your steps or moves as precisely as possible. Give your name, address and phone number and best time you can be reached. Send in your ideas to Hillbilly Rick- R 2 Box 150 A - Haubstadt, Ind. 47639. The dance, along with all the contributing choreographers, will be published in Mobile Beat!***

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# BOX SETS AND BEST OF 1994

**To all DJs...**
**"Bringing music to the masses**
**Food and inspirations for the soul**
**You're creating deep impressions**
**And making memories good as gold**
**Though they may not know it then**
**What you do lasts a long while**
**And the time when they remember**
**Is a time they'll probably smile**
**Thank you for what you do."**
**—Fred Sebastian**

***By Fred Sebastian***

1994 will go down as possibly the year of the most reissue and cover version releases. With compact disc players firmly entrenched in American home stereo systems, record labels search vaults for titles that will sell on CD, and they've found plenty. The catalog of "various artist" titles has blossomed to meet consumer demand. These increased sales are a direct result of exposure by DJs.

As we look back at 1994 and an enormous number of various artist releases it's important to note the individual artists and groups that show talent and deserve your support and promotion. With the multitudes of new artists saturating the market, the various-artist CDs are a good way to sample new artists and titles.

Thanks to the pioneering efforts of people like Jim Robinson of Promo Only, DJs are becoming aware that entering the digital age offers an opportunity to bring the art of DJing to new heights. With more releases of 12-inch versions in classic and contemporary dance as well as rock, the various artist CD will continue to be the most cost effective way to buy your music, so stay tuned for information on many more to come!

## The best box sets of 1994

Some of the most impressive and complete offerings of 1994 have come in the way of box sets. **The History of Dance Volume 1, 1959-1979** is a five-CD set offering 100 tracks of all-time classics both fast and slow. A European import, this collection covers a lot of ground making it great for startup or additional systems. Tracks include: *Shout* by the Isley Brothers, *Mustang Sally* by Wilson Pickett, *Chain of Fools* by Aretha Franklin, *Respect Yourself* by the Staple Singers, *Let's Start The Dance* by Hamilton Bohannon, *I Love The Nightlife* by Alicia Bridges, *You Make Me Feel (Mighty Real)* by Sylvester, *Take That To The Bank* by Shalamar, and *Contact* by Edwin Starr.

Among the best in a definitive disco collection is **100 Classic Dance Hits Of The 70's.** Also from Europe, this five-CD box set may not be available much longer. As is often the case with imports, supply stops long before the demand. Among disco compilations with standard versions this box sets ranks favorably along with the all-time best selling series **Mega Hits Dance Classics Volumes 1-13** (sold separately) on Priority Records domestically and **The Disco Years, Volumes 1-5** (sold separately) on Rhino Records, also domestic. For 12-inch versions of classic disco there is one clear winner: **Dance Classics The Hits, Volumes 1-16** (sold separately) on Unidisc, pleasing many DJs with its extensive library of original 12-inch versions of classic disco from the 70's and 80's.

**History Of Dance, Volume 2, 1980-1992** picks up where Volume 1 left off and is also five CDs, 100 tracks of standard versions. Like the first, it covers lots of ground with artists like: Luther Vandross, Sharon Redd, Fat Larry's Band, Pointer Sisters, Colonel Abrams, Jody Watley, Midnight Star, Rozalla, Snap, and many more.

Long awaited and recently released the **Casablanca Records Story** is a four-CD box set that's a must. Included are many 12-inch versions, of the hits that put disco on the map, including the biggest hits by Donna Summer, The Village People, Parliament, Love and Kisses, Cameo, Teri Desario, and Lipps Inc. among others.

Nobody has captured that great Motown sound better than Motown's own releases **Hitsville USA Volume 1, 1959-71** and **Hitsville USA Volume 2, 1972-92.** Both are four-CD box sets that include the artists that made Motown famous. Volume 1 includes greats such as: The Jackson 5, The Supremes, the Temptations, Stevie Wonder, Marvin Gaye, Gladys Knight & The Pips, The Four Tops, The Miracles, and more. Volume 2 follows the path of many of the same artists into their solo careers like Diana Ross, and Michael Jackson. It also features new names on the hit list, like: Eddie Kendricks, The Commodores, Rick James, Smokey Robinson, Teena Marie, and Boys II Men.

In keeping with R&B, **Soul Train Hall Of Fame** is three CDs that offer an impressive line up of hits. Artists include: B.B. King, Al Green, Bill Withers, The Chi-lites, The O'Jays, Pointer Sisters, Chaka Khan, Donna Summer, Lionel Richie, MC Hammer, Dazz Band, Sister Sledge, L.T.D., Gap Band, and Kool & The Gang to name a few. A good and usable collection.

In Oldies box sets, two 1994 releases merit mentioning: **The Brill Building Sound** is a four-CD box named after the Brill building in New York City, where many hit songs of its era were written. Included are hits by Bobby Darin, Connie Francis, Neil Sedaka, Bobby Vee, Gene Pitney, Shelly Fabares, Ben E. King, Dion & The Belmonts, The Righteous Brothers, The Dixie Cups, and more.

**The Doo Wop Box Set** is a four-CD set that combines many all-time classics and one-hit wonders with lesser known doo wop favorites. The result is a well rounded set sure to satisfy the fifties aficionados. Among the classics are: *Golden Teardrops, A Sunday Kind Of Love, Goodnight Sweetheart Goodnight, Earth Angel, The Great Pretender, Why Do Fools Fall In Love, Church Bells May Ring, Only You (And You Alone), In The Still Of The Night, Tears On My Pillow, Come Go With Me, 16 Candles, Remember Then, Book*

*Of Love*, and more. A great compilation of music that will not be forgotten.

Various artist rock box sets are long overdue. As of this writing none had been released in 1994. One earlier release does, however, deserve mention. **WNEW Classic Rock Box** is a four-CD collection of great rockers performing their biggest hits. Sponsored by New York City's premiere rock radio station, it features the "who's who" of rock like: David Bowie, INXS, John Mellencamp, Patti Smith Group, Eric Clapton, ZZ Top, Bob Dylan, The Police, Allman Brothers Band, Jethro Tull, Stevie Ray Vaughan, Thin Lizzy, Heart, The Cars, Bryan Adams, Bruce Springsteen, The Clash, Def Lepperd, Bon Jovi, Melissa Etheridge, and more.

From LPM (imported) comes a series of five-CD box sets of dance. Each of these budget-priced CD sets has many 12-inch versions of popular and very usable dance tracks. The series consists of **The Best Of House**, **The Best Of Techno**, **The Best Of Rap**, **The Best Of Rave**, and **Dance Hits**, which combine the best from all four packages.

Covering the area of hip-hop and rap, **The Sugarhill Story — Old School**, is a three-CD set covering many of the original popular favorites that put rap on the map. It includes: The Sugarhill Gang, Grandmaster Flash & The Furious Five, Grandmaster Melle Mel, and many others.


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To help you make quicker pitch changes Vestax has included on the PDT-5000 a back lit analog pitch meter. Now you can instantly "see" your pitch adjustments even in the darkest room.

■ ***Detachable platter light***

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# Best of 1994

*Here's a complete catalog of 1994 releases of interest to DJs*
*For additional information on, check your back issues of Mobile Beat or call the number at the end of this article.*

Dance

**The Ultimate Dance Album** - Contemporary and breaking hits, two CDs, standard or radio versions.

**100% Dance Volume 4** - Contemporary dance hits, standard and radio versions.

**80's Greatest Dance Party** - 80's dance hits, standard versions.

**The Best Disco In Town** - 70's and 80's danceclub hits, two CDs.

**The Best Of DJ Line** - Contemporary dance hits. Nonstop or trackable.

**Brilliant Volumes 1 to 4** - Contemporary dance club hits, 12-inch versions.

**Club USA** - Contemporary and breaking club, 12-inch versions, two CDs.

**Dance Classics - The Hits Volumes 1 thru 16** - 70's and 80's dance and disco classics, 12-inch versions.

**Decade of Dance 1983-93** - Club hits, 12-inch versions, 12 tracks.

**Do It Again Volumes 1 thru 3** - Great remakes done to dance, each volume is two CDs, 12-inch versions.

**XXXTremely Club Volume 1** - Contemporary and breaking club, 12-inch versions.

**Freestyle's Greatest Beats Volumes 1 thru 7** - Freestyle and dance hits, 12-inch versions.

**House of Groove** - Dance club hits, 12-inch version.

**Mega Hits Dance Classics Volumes 1 thru 13** - Classic disco, standard version.

**MTV Party To Go Volume 5** - Dance and hip-hop remixes, 12-inch versions.

**Now Volumes 26, 27, 28** - Contemporary radio hits, two CDs, standard version.

**Now 1994** - Contemporary radio hits of 1994, two CDs, standard version.

**Rock The First Volume 6 - Dance Edition** - Contemporary dance hits.

**Superdance Plus 4 & Plus 6** - Contemporary and breaking dance club hits, two CDs each.

**The Best Of Techno Trax** - Contemporary dance and techno, two CDs, 12-inch versions.

**Techno Dance Classics Volumes 1 & 2** - Dance and techno hits.

**Ultimate DJ Mix** - Contemporary dance club hits, nonstop or trackable.

**100% Rap Hits Volumes 1 & 2** - Top recent and contemporary hits, standard versions.

**Best Of Electric Slide** - Dance and hip-hop favorites.

**Best Dance Album In The World Ever #3** - All top-10 dance hits (mostly 90's), two-CD, standard or radio versions.

**Club Epic Volume 3** - Classic dance and disco hits.

**DJ Line Volumes 13 thru 16** - Contemporary and breaking danceclub, available with 12-inch or standard nonstop versions.

**Dance Mix U.S.A. '92 & Volume 1 & 2** - Top dance hits, nonstop or trackable.

**Making Headlines** - five years dance club favorites, 12-inch versions.

**Shake It Up** - Recurring dance hit favorites, extended versions.

**100% Hits** - Top 40 hits, varied styles, two CDs, standard versions.

**Dance X-Press** - Dance club hits, 12-inch versions.

**Disco Fox** - Classic and disco dance, includes 70's dance medley, two CDs.

**Funk-tastic Jams** - Contemporary funk and hip-hop favorites.

Rock

**Best Of The '80s** - Mainstream rock and pop hits, two CDs.

**Don't Touch My 45s** - New wave, danceable.

**Rock Of The '80s Volumes 10 thru 15** - Rock, pop and new wave hits. Fast and slow.

**Richard Blades' Flashback Favorites Volumes 1-6** - New wave and one-hit wonders of 80's, features some 12-inch versions.

**Kerrang The Album** - Mainstream hard rock hits, new and old, two CDs.

**Kerrang Metal Klassix** - Mainstream metal and rock hits, two CDs.

**Kuschelrock Volumes 1 thru 8** - Rock and pop love songs and soft rock, each volume is two CDs.

**Living In Oblivion Volumes 2 thru 4** - 80's-mostly new wave hits and favorites.

**Reasons To Believe** - Hit ballads and love songs.

**Rock Line** - Mainstream classic and recent rock hits.

**Southern Fried Rock 1 & 2** - Southern flavored rock hits.

**This Ain't No Disco** - 80's new wave and rock dance music.

**Awesome 80's** - Mainstream top 40 rock and new wave hits, two CDs.

**100% Summer** - Rock, pop, reggae and dance top 20 hits with a summer theme.

**80's Rock On** - Danceable rock and new wave hit favorites.

**Best Of 80's Rock Volumes 1 & 2** - New wave and rock hits favorites.

**Cosmopolitan Volume 9** - Danceable rock an new wave hits.

**Masters of Metal** - Series of seven volumes of hard rock favorites.

**18 Rock Classics** - Mainstream classic rock and pop hits, slow and fast.

**Godfathers of Grunge** - Early grundge and alternative music.

**Generation X** - Popular contemporary alternative hits.

**Hot Rockin' Blues** - Classic rock and up-beat blues.

**3 Decades Of Blues** - All-time classic R&B.

**Sun Jammin' 1, 2, & 3** - Pop, rock, reggae and oldies, summer theme.

**Rock Therapy** - Top mainstream all-time rock hits, recent and older, two CDs.

**New Wave Hits Of The 80's Volumes 1 thru 10** - Hits, favorites and some rare. Sold separately.

**Secret Love** - Pop, Rock R&B ballads and soft rock hits, three CDs.

**Best Rock Album In The World Ever** - Mainstream top rock hits, recent and older, two CDs.

**Lost Mixes - Rare Rock Mixes** - Original 12-inch versions of top classic rock hits.

**Four Weddings And A Funeral - Soundtrack** - Remakes and originals of classic pop and rock ballads.

**Forest Gump - Soundtrack** - Classic rock and pop all-time hit favorites, recent and older, two CDs.

**Airheads - Soundtrack** - Contemporary hard rock, some hits.

**Reality Bites - Soundtrack** - Recent alternative hits.


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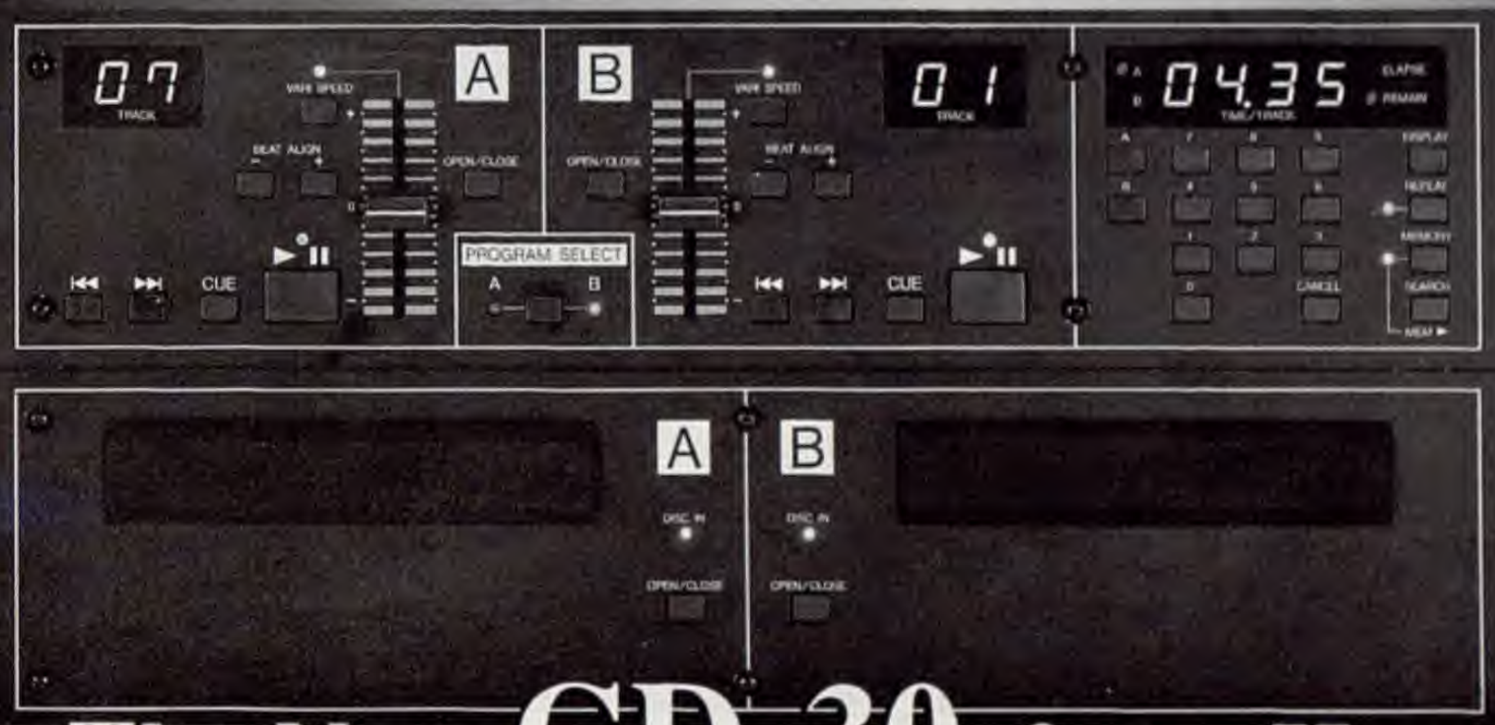


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**Red Hot and Country** - Recent danceable hits.

**Award Winning Country** - Older classic hits, fast and slow.

**America's Dancin'** - Top recent danceable hits, two CDs.

**Kickin' Country** - Contemporary, mostly danceable hits.

**Born To Boogie '93** - Upbeat hits and favorites of 1993.

**Common Threads - Songs Of The Eagles** - Great cover versions by contemporary hit artists.

**Country Dance Mixes** - Popular contemporary club versions.

**Country Line Dance Greatest** - All danceable. Not just line dance.

**Country Rock - Freewheelin'** - Recent southern rock favorites.

**Greatest Country Dance Album Ever** - Recent upbeat hits.

**Honky Tonk Hits Volumes 1 thru 3** - Contemporary dance club hits.

**Rock The First Volume 7 - Country Edition** - Contemporary hits, fast and not so fast.

**Steppin' Country** - All original extended club mixes of top contemporary dance hits.

**Superstar Country Dance** - All original club and extended versions of top contemporary dance hits.

**Today's Biggest Country** - Contemporary hits, fast and slow.

**Today's New Country** - Contemporary and breaking top artists, fast and slow.

**Two Steppin' Country Volumes 1 & 2** - Danceable contemporary.

**Denim & Diamonds** - Favorites of NYC's hot Country club.

**Platinum Country** - All No. 1 country hits, recent, fast and slow.

**Country Line Dancing Volume 1** - Contemporary and popular.

**Old Fashioned Love** - Requested ballads and love songs, older.

**Beverly HIIIbillies - Soundtrack** - Great cover versions of top hits by contemporary artists.

Oldies

**Baby Boomers Series '50s, '60s, & '70s** - 26 volumes, rock, R&B, dance and pop hits, sold separately by style.

**The Surf Set** - Unique extensive oldies, surf, summer and hot rod themes, three CDs.

**Retro Rock Dance Hits** - New remixes of classic oldies dance hits.

**Bop 50's** - Great assortment of classic hits, two CDs.

**Motown Love** - Classic 60's and 70's pop, R&B and Soul, mostly ballads, two CDs.

**Those Wonderful Years** - Series of 10 volumes 1920's - 1950's hits, sold separate by style, i.e. crooners, swing, pop, etc.

**Billboard Pop Memories** - Six volumes of pop hits from 1920's - 1950's, sold separately by era.

**Dick Clark's Greatest Volumes 1 & 2** - Classic hits, sold separately.

**Those Rockin' '70s** - All classic rock hits and favorites, two CDs.

**Hot Rod Classics** - 50's and 60's cars, surf, summer and more popular favorites, two CDs.

Medleys

**Jive Bunny - It's Party Time** - Follow up to The Album.

**Tribute Party Mix Volume 1 & 2** - Great Oldies, rock, motown, British, love songs, and reggae medleys.

**Party Mix & Party Mix (the other)** - Released in two countries medleys, include oldies, dance, rock, techno, and motown.

**Stars On CD (45)** - Reissue on CD of the classic stars on 45.

**Hooked On 60's** - Recent release, seven great medleys.

**Back To The '60s** - Features full length "tight fit" medley.

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**Noche Caliente 2** - Traditional Salsa favorites.

**Strictly Latin** - Traditional ballroom type Latin and pop performed by Mantovani Orchestra.

Reggae

**100% Reggae Volumes 2 & 3** - Top Contemporary and breaking artists and hits.

**Best Reggae Album In The World Ever** - Varied styles, top older and recent hits, major artists.

**Reggae Gold '94** - Top contemporary artists, some hits, varied styles.

**Reggae Pops** - Great contemporary remakes and original reggae pop.

**Calypsoca & Raggasoca Hits '94** - Caribbean artists, original, danceable summer island sound. The real thing.

**Killer Reggae-Dancehall's Best** - Urban club sound, top artists and favorites.

**Vacation Time** - A musical souvenir of the Islands featuring "Dollar Wine." Caribbean artists.

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That's it for now. Thanks for a great year and happy holidays!

## NOTE:

**Local music stores (except those that cater to DJs) all too often will only stock a portion of the music titles most suited for DJs. For this reason, and because many of the specialty titles are not available in stores, specialty vendors are a valuable source and time-saving asset for the active DJ. Many of the music vendors listed in the Mobile Beat SHOWCASE specialize in supplying DJs and often offer all volumes of a given series.**

*Fred Sebastian is a Music Distributor who specializes in supplying the DJ industry. All compilations mentioned are chosen for usability as measured by response and sales to DJs across the country. For more information on tracks or availability of any of the CDs mentioned in this column contact A.V.C. at 201-731-5290 or write 68 Llewelyn Ave., W. Orange, N.J. 07052.*


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# Retro Remixes

By Shawn Miller

When the cowbells, tambourines and "synthitars" (remember synthesizer guitars?) became as annoying as bell bottom jeans and platform shoes, the entire nation grabbed hold, shook its head and applied "Disco Sucks" bumper stickers to everything imaginable. In the '80s, the greatest influx of British bands hit the U.S. music scene. Who knew blue and red hair, gallons of eye makeup and Eurobands would be bigger than ever? They say what goes around, comes around. This must be true because now, at the end of 1994, we're still playing songs from the late '70s and '80s. For DJs, the question is, "What's next?"

Here comes 1995 and three years of bringing back the disco life still works but, now your crowd wants more. They love the buzz they get from huge doses of nostalgia and you're the only person that can give it to them! Before you bring back the '80s, you've got to be able to handle the mix. The transitions during an evening of 70's disco to 90's current top 40 is one thing, but adding your mix of 80's tunes is something else. The music between disco and the "disposable" era didn't last long and we're left with a lot of "one-hit wonders." So you need to be sure your crowd is following your 80's flow. Since most 80's tracks didn't last long enough to hit the charts, you must choose wisely. The independent remix services have seen this 80's revival coming and have put together remixed compilations to aid your quest for the perfect three-decade evening.

## The Very Best of Hot Tracks - Vol. 4

A compilation of re-released Hot Tracks from their 80's issues. Each track is completely independent of the next and contains full 32-beat intros, breaks and cold ends. The first track, *Physical* by Olvia Newton John, charted in early '81. The mix has the original very much intact with digital remastering, giving this track a cleaner sound. *Conga* by Miami Sound Machine is sure to keep the floor full with its well-known Latin sound. This mix keeps the song festive and full of motion by using the acapella and percussion breakdowns throughout, along with lots of doubling/flanging and phasing effects. *I Can't Wait* by Nu Shooz had to be one of the most played tunes of the early '80s. The mix is smooth and has several added effects to keep the flow. *Girls Just Wanna Have Fun* by Cindy Lauper made it big in '84, and can still fill the floor. With lots of special effects and creativity, it will definitely excite your crowd. Next, *One Night In Bankok* by Murray Head appears from '85. Hot Tracks

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OLD SCHOOL ALTERNATIVE MEGAMIXX (13:30)
THE BREAKS - KURTIS BLOW
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THE SOUL - HASHIM

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used various versions of this to give your crowd a version they've never heard before but will beg for more. The song does, however, keep its original sound for those that memorized each and every verse. Also on the issue is *Oh Sheila* by Ready For The World with a great drum break intro to shake your crowd, *Jump* by the Pointer Sisters, *You Should Hear How She Talks About You* by Melissa Manchester, *Welcome To The Pleasure Dome* by Frankie Goes To Hollywood and *Can We Try Again?* by the Techniques. The issue is available on three records or one CD and has got to be one of the most complete intros to an 80's evening.

## The Edge - Level One

For those not familiar with this product, **The Edge** is a two-CD set with nothing but "1980s" written all over it. Recently, the demand for a vinyl release was so overwhelming that the 23-song compilation is now available on vinyl (but not entirely). Since more music will fit on a CD than a side of vinyl, The Edge vinyl series contains four tracks from the CD release. The vinyl series is known as **The Edge - Quadrant 1** which allows a numbering sequence. The first vinyl issue contains *Rock The Casbah* by The Clash which got overwhelming airplay in the early


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'80s. This mix was constructed using the 12-inch and seven-inch mixes for easy breaks as well as actual radio samples from the '80s. *I Want Candy* by Bow Wow Wow appears next with a mix working from the album version giving the track an extended mix with a continuous groove. *She Blinded Me With Science* by Thomas Dolby was assembled using the extended version to create an exciting and easy-to-work with mix. And lastly, *Never Say Never* by Romeo Void was created using the extended mix. In the coming months, additional four-song, one-record sets will be released from The Edge two-CD set. Other tracks on the CD compilation are *Shy Boy* by the Bananarama, *Girls On Film* by Duran Duran, and *I Ran* by Flock of Seagulls. For a complete playlist of the tracks on the double CD, call for a free catalog at 1-800-241-MIXX.

At press time, a brand new remix service was being developed just in time for this huge 80's rush known as **Resurrection**. By the time you read this, the first issue should already be out. It contains completely separate tracks and the mixes are close to the original crowd appeal. Each track contains a full 32-beat intro for mixing as well as full breaks and cold ends. The tracks on Resurrection **Issue #1** are *Rock Me Amadeus* by Falco, *Cruel Summer* by Bananarama, *What's On Your Mind* by Information Society, *Cars* by Gary Numan, *Electric Avenue* by Eddy Grant, *My Heart Goes Bang* by Dead Or Alive, *The Promise* by When In Rome, *Confusion* by New Order, *Hope To Be A Zillionaire* by ABC, *Train In Vain* by the Clash, and *Don't Leave Me This Way* by The Communards. This premier issue will be available on three records or one CD and paints a true 80's picture. Other 80's material can be found on the new **X-Mix Club Classic Issue #4**. This issue available on two records or one CD contains tracks like *The Breaks* by Curtis Blow, *Fascinated* by Company B, *The Soul* by Hashim and the impossible to find *Da Butt* by EU. Unlike the other services mentioned, X-Mix does some heavy production to their remixes and are primarily for DJs looking for a complete 90's remake. The service adds basslines, additional beats and samples galore giving each mix something to remember it by. Also on the issue is the *Old School Alternative Medley* which runs 13:30. Complete with an easy intro and one break, this is a great toll to rattle the minds of your crowd with tracks from Erasure, The Cult, Yaz, and Modern English. The flavor of this medley is truly '80s and is sure to please any crowd. The other medley on the issue is *Miami Heatwave Freestyle Medley* which runs 13:46. The X-Mix Club Classic Issue #4 proves to be as complete as the previous three issues which, for the most part, are no longer available and out of print.

## Discotech Issue #29

This is the latest offering from this highly popular service with a couple of classic tracks to keep our 80's theme alive. The issue begins with *Another Night* by Real McCoy which has been given the DiscoTech treatment. The track begins with 2 Unlimited samples and silent edits which makes it scream. *One Night In Heaven* by M People is next, which has been given a basic structure edit with some interesting reverse edits near the middle. *Hit By Love* by Ce Ce Peniston has been given more energy by the utilization of C&C samples, silent edits and an easier to work with mix, unlike the commercial release. Other tracks on the issue include: *Ain't Nobody* by KWS, *Absolutely Fabulous* by Pet Shop Boys, *This Time* by Michelle Sweeney, *Dreamer* by Livin' Joy, *I'm Needin' You* by Fun Fun and two flashback titles. The first is Frankie Smith's *Double Dutch Bus.* The track was left intact for crowd participation but has a new drum track added along with samples and complete restructuring for easy mixing. A great alternative from the old boring original version.


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The last track on the issue is *Atomic Dog* by George Clinton. DiscoTech did not use the new re-released U.S. version from the label. This is a true hip-hop remix complete with samples galore, giving this an entirely new 1994 sound. This will surely be a club, mobile and radio hit. **DiscoTech Issue #289** is available as a three-record set or one-CD with totally separate tracks.

Coming soon, watch for **The Edge Level 2** which, along with Level 1, will give you a great arsenal of 80's hits. Also new issues from PowerHouse, Hot Tracks, Ultimix and others. Version 6.0 of The Remix Warehouse catalog contains over 36 new releases as well as hundreds of back issues ready for overnight shipping. Have a safe, joyous and prosperous holiday season.

*To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases its complete current, special and back issue catalog FREE about every 5-6 weeks. To get on the mailing list you can call us 24 hours a day toll free at 1-800-241-MIXX. International customers call 404-446-5079. for questions or comments on Mobile Beat's Remix Rave, contact me by fax at 404-446-0747 or through internet e-mail at remixwhs@AOL.COM*


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Country

by Ron Burt

# More from the Country DJ Mail Bag

*Send questions to:*
*Ron Burt, 1255 Canton Rd., Suite 525, Marietta, GA 30066*

*Q: What are some simple dances I can teach at my gigs?*

A: For couples, I suggest the basic two-step and the Waltz. Easy group line dances are the Electric Slide, Tush Push and the Boot Scoot.

*Q: I'm new at spinnin' country. What CDs should I get for my library?*

A: Money plays a big part with your choices when you first start out. To get all the current releases I use CDX and Hot Hits. Stop by the top country music club in your area and check out what the club jock is playing. Make a list of what songs pack the dance floor. For sure, you will need to get a copy of *Cotten Eyed Joe.*

*Q: How can I get more respect from the bands that play at our club? I keep the people dancing during the breaks, but to them I'm just the DJ. I do a lot to promote the club and band, it upsets me that I take second place to the bands.*

A: Join the club! A lot of club jocks feel the same way. You may need to talk with the bands that play at your club. But remember to be professional. Ask them for their set list so you can avoid playing the same songs too close together. If they're an out-of-town band, let them know what dance cuts work for you and what tempo you like to keep the music. Make sure you make everyone that plays in your club sound like they are stars when you introduce them. Let them know how you want to be introduced when they finish their sets.

*Q: How do I know that it's the right time to play a certain song so the customers will fill the dance floor?*

A: It sounds like you're new in the DJ business. It takes time to learn how to read a crowd and every night is different. Make notes to yourself on what songs work. Don't play any off the wall songs you know will take away from the atmosphere you're trying to create. Visit other clubs and check out what their jocks are doing. It's also helpful you learn how to country dance.

*Q: We have to call dances at our club; however, the dancers still do what they want. How can I stop this?*

A: You can't really stop it. As they say, "The customer is always right." As long as they're not in the way of others, let them do their own thing and have fun. Once again, this is a good time for a club jock to list what dances the customers like to do to certain songs.

*Q: Do you start your set with a slow or fast song?*

A: I always start off with an upbeat dance cut like *Whoomp! There It is* or *Dunki Butt* depending on what age group I have in the club and what time of night it is. Once again you have to learn how to read your crowd.

*Q: What's a good CD player to use in a club?*

A: It depends on what you want to do and what will fit into your budget. I use Denon CD players that have pitch controls. Shop around before you buy, since you will be the one using it.

Thanks for all your letters. If you have any questions please send them in! I'll do my best to answer them. Until next time, Keep It Country!


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The Scoop

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Hot Drops No. 2 is designed specifically with mobiles in mind. For the garter and bouquet toss there's "The situation here has gotten completely out of control." Or how about this drop-in between the Chicken Dance and The Hokey Pokey: "The decline of Western civilization continues." There are even some fun-liners for Karaoke: "This is what happens when sick people play with powerful toys."

Most cuts run under 10 seconds and can be tossed in whenever the party needs a little extra spice. They can even help you through the most tedious of holiday gigs. There's a handy clock ticking effect for when the boss gets a bit long-winded, and if you're feeling particularly unruly, punch up cut No. 36 and treat the crowd to a shout of "Take this job and shove it." Finally you can play what you really want to say, and let someone else take the heat! For more information or a complete track listing, contact Moffett Productions at 713•440•0044.


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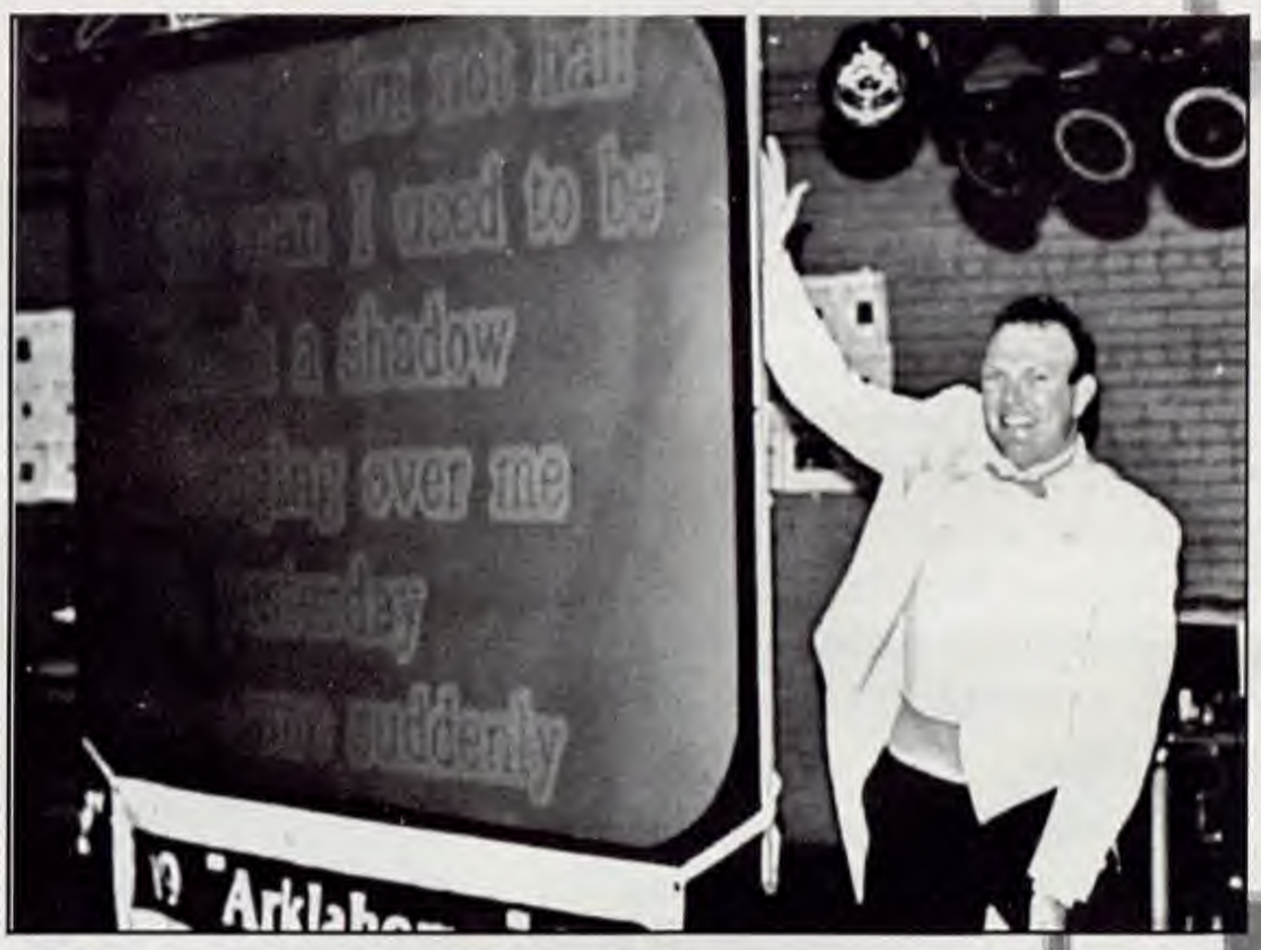
# In Search of... The Best Sound & Lighting Systems on Earth

*by Reneé Lassial*

Everything KC Gars (Keith Cagle's Great American Road Show) does, they do in a big way. Located in Fort Smith, Ark., which borders Oklahoma, the company has the opportunity to service both states. Using this really big area to its full advantage, KC Gars has a really big sound and puts on a really big show.

Cagle started his career as a radio DJ in high school with KLCO-FM in Poteau, Okla. He graduated from high school in 1979. At that point, he decided he would rather DJ before a live audience and began doing gigs for fraternity and sorority parties, while studying business in college at Oklahoma University. Some 15 years later Cagle now has $100,000 worth of sound and lighting equipment, including two rear-screen projection systems, a complete Karaoke system and library, and a 20,000-title computerized CD



*KC GARS' owner Keith Cagle.*

music library! The music categories include: swing, '40s, '50s, '60s, classic rock, urban, country and charted music, and more. He collected all of this over the years.

Cagle now has eight employees, including his wife, Cindy. They do mostly school functions but also weddings, corporate parties and reunions. KC Gars charges a straight fee for their shows and won't dicker just to beat other DJs' prices. Cagle feels his show is unique and professional and worth every penny.

It takes KC Gars two and one-half hours, with four people, to set up their ultimate show. During prom season the company does nothing but their $1,000 ultimate "mini concert" show which includes props and full costume dress. The company designs the costumes themselves and then have them made. During the months of April and May they do about 35 of these gigs.

Cagle contributes his success to determination. He says that many DJs give up and get out of the business. Cagle's philosophy: "Without change, growth is impossible."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But if you have a mobile system you think ranks among the best ON EARTH- contact Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445 or fax 716-385-3637.

# Great American Road Show, Inc.

*From left to right: Roland Miller, April Hager, Keith Cagle, Cindy Cagle, and Larry Murray.*

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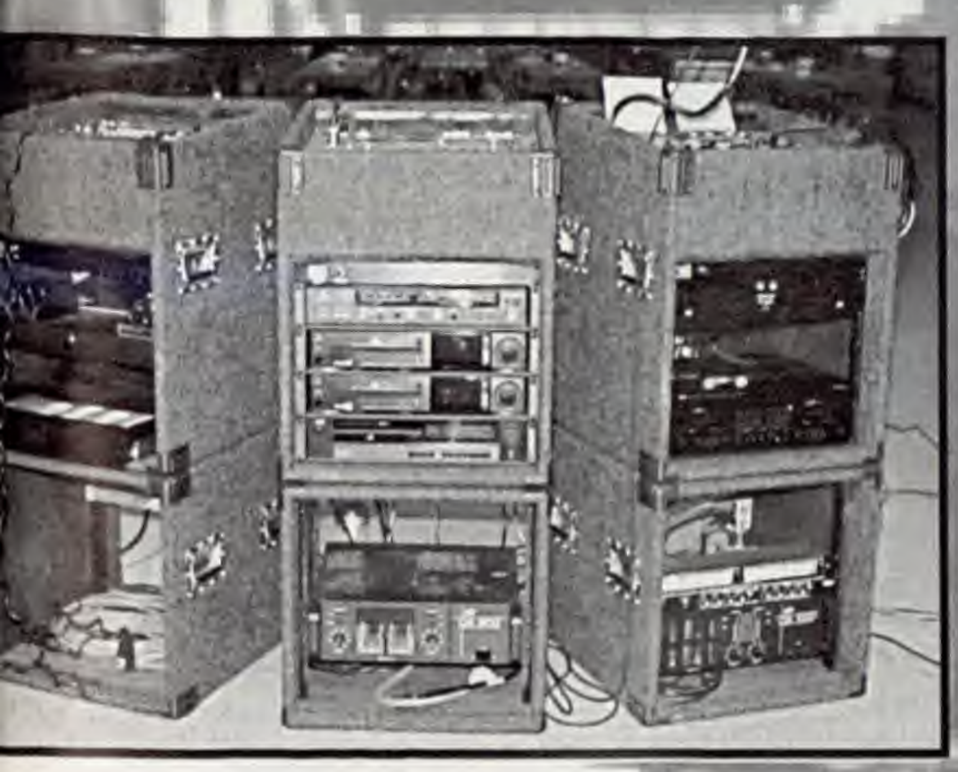


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# Energy & ingenuity produce success in a small town

*by Mike Erb*

Norwich is a small city situated amongst the rolling hills of Central New York State. It is here that Doug and Kathy Darrah, along with their four children, live and work. While Kathy operates "Doug's Subs," a popular Norwich sandwich shop, Darrah devotes much of his time to "Hot Wax" DJ service. He is quick to admit that if it wasn't for his wife's support, he wouldn't be where he is today. In fact, Darrah is very lucky to be where he is today; a few years ago he suffered a heart attack which required quad-bypass surgery.

## Former lounge lizard

Previous to starting Hot Wax in 1975, Darrah was a musician, playing in various bands for nearly 17 years. The bands gradually shrunk in size until it was a solo act. As Darrah explains, "I felt that after playing hotel lounges as a solo act, I was nothing more than a jukebox, playing the same requests over and over. I decided to become a DJ." Now, the business that began out of frustration has become a labor of love for Darrah. He quips that he'll be able to "retire" in a year, adding that you can't retire if you don't work. His implication being that he loves his work so much that it doesn't seem like a job at all.

But make no mistake, for Darrah, running Hot Wax is a full-time job. One that includes peripheral services such as video taping and Karaoke. Currently Hot Wax is running three 100 percent CD systems. Each system includes a full light show. With qualified DJ help scarce in this rural area, Darrah offers his customers an interesting option when he books the third system, "I've taken a negative and made a positive out of it. The DJs I have are all very good with people but occasionally I need to send one into a situation where they may not be totally sure of what songs to play. For these occasions, I've created a music menu which I give to the customer and they get to choose 100 percent of the music. This way the customer gets a qualified DJ who will play exactly what they want, and at a lower cost. This fits the need of many clients in this area."

**Doug Darrah did not let a life threatening situation get in his way of continuing his business. In fact, barely without skipping a beat, Doug and wife Kathy got through that crisis and continue to build their businesses.**

## Help!

One concession Darrah has made since his heart attack is to hire additional help, particularly for setup and breakdown. To keep things legal and at the same time spare him from additional bookkeeping chores, Darrah went to Kelly Services, a temporary help agency. He explains, "At first I was going to the Department of Labor (to find temporary help) but they didn't screen the applicants. I discovered Kelly Services and learned they do screen applicants. I gave Kelly a job description which they keep on file. I can even include specifics such as stipulating that the person needs to be properly dressed." After explaining to Kelly Services what he needed, an agreement was reached. He enjoys the benefit of having qualified helpers on demand without worrying about keeping track of any of the normal things like taxes and workmen's compensation. Kelly Services supplies workers for a set hourly fee and Darrah writes it off as an expense, not as a wage.

## Props a plus

Darrah has discovered that by offering a few extras, it has greatly enhanced his value to customers. "The addition of props has just about doubled my business. I have inflatable guitars that I pass out. For the conga line, I hand out sombreros, tambourines and maracas. Hard hats are passed out during 'YMCA' and during a country song, I'll hand out cowboy hats."

Another Darrah specialty is "Kiss Rating Cards." During the meal, he passes out large cards with the numbers 1 to 10 written on them. At the top and bottom of each card is written the name of his business. When the guests clink their glasses to get the bride and groom to kiss, the members of the wedding party will hold up their Kiss Rating Cards and judge the kiss, much like judges scoring the Olympic diving competition. He has found this to be a nice extra that people remember and like. "When prospective customers meet with me, I show them a videotape of people having fun with the props. I find this to be a real killer."

To keep the energy level high, Darrah believes that during a gig there should never be any "dead air." He always has some kind of funky jazz going while he is making introductions or making announcements. He has cassette singles with a variety of novelty songs like the Dragnet theme, drum rolls or the "Charge" yell. Darrah feels that these small details add up and help to create a more positive atmosphere that people remember.

## Bonkers for Beamers and Bubbles

High School dances are a big part of Hot Wax's business and Darrah has put a great deal of time and money into his lighting system. He has eight self-designed and built boxes that hold flood lights and egg strobes in addition to beacons. He uses several American DJ lighting effects including Charisma, Orbit, Vertigo, Jewels, mirror ball and Dual Sunlights. He hangs a white, eight-foot screen behind him and projects lighting effects on it. He also brings a bubble machine along. (He has discovered that the addition of glycerin, available at any drug store, makes larger, longer lasting bubbles.)

## Community minded

One of the remarkable traits of Darrah is his willingness to give back to the community a portion of what he has received. He regularly donates his services to nearly a dozen nursing homes and adult homes. "I'm not making any money doing this but I enjoy it and feel good about it."

One thing he does during wedding receptions that generates loads of goodwill and referrals, is to acknowledge the caterer, photographer, videographer and cake maker at some point during the reception. He leaves space on his contract so the customer can fill in the names of these people. "In the long run it brings me more jobs, since I'm plugging them, they'll give me a plug down the road. It's kind of a nice thing to do and it reminds these other professionals that we're all in this together."

## Pennywise

Advertising is something that Hot Wax takes very seriously. Darrah has found his ads in the local Pennysaver newspaper to be quite cost effective while producing excellent results. Darrah says, "I try to hit the bridal guides in January. Instead of putting in a big ad, I put in 10 to 12, two-inch square ads at a cost of about $12 per ad. This puts an ad on almost every page. I have a thick black border around them so they really pop out. I also receive mailing lists of prospective brides from the bridal shows and send out follow up letters and flyers to each." All this has paid off for Hot Wax as Darrah claims that this year has been his best year ever. While most of his work comes from a 50 mile radius, it's not uncommon for Darrah to travel 120 miles east to Albany or south into Pennsylvania.

## Meeting customer demand

Based in a small town about 60 miles southeast of Syracuse and 50 miles northeast of Binghamton, Darrah successfully competes against the DJs from the bigger cities by following a simple philosophy, "I don't believe you can ever just sit back. You have to keep adding, upgrading or changing," he says. To illustrate his point, he adds, "Lots of kids at high school dances will come up to me and ask me what new lighting effects I've added this year for their dances." The customers of Hot Wax have grown to expect new things and Darrah is always willing to oblige.

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# Happy, Stress-free holidays

*by John Rozz*

Another calendar year is winding down, but for many of us, this is the time of year we can wind up stressed out. From Thanksgiving through New Years so many events come at us all at once it can be overwhelming.

Hey, relax. This is the most festive time of year. DJs and KJs can enjoy the holidays too! Here's my game plan to help relieve all the pressure and get you sanely through the rest of the year. And maybe even help you enjoy the holidays.

## Office automation

Along with two associates, I am working on a series of Monday morning gigs for a group of high school students. Having an extra person on the job makes the setup much less stressful. It frees my right-hand man and myself from battling hectic rush hour traffic, but it leaves the office short handed. No problem — our office phone is being answered by a Voice Mailing System. It's not as good as a real person, but, it is an effective way to run the office when we must all be out for few hours. The voice mail can dial direct to my mobile phone so I never miss a call.

### The Rozz method for getting through the holidays stress-free

1. A weekly massage (Shitsu is the best)
2. A regular workout routine
3. A full day off (no phone, nothing)
4. Read a positive book ("Working With Jerks")
5. Food (Eating properly is a must if you want to stay healthy.)

## Music libraries

A simple way to reduce stress on the job is to have your music library properly filed. This may seem a bit elementary, but nothing can throw off your pacing more during a job than trying to find a mis-filed disc you know is there.

If you're using a PC, a computer database of your music is a great way to keep track of your music.

If you're constantly jockeying music between multiple libraries, or need to lend music to your DJs, music library cards can be used to track the whereabouts of your discs and when they are due back.

## The buffer solution

Nothing beats having an assistant who can take some of the burden off your shoulders, a person who can "schmooze" guests who want to come up and chat while you're performing. It helps to have someone who can also take requests, show a line dance or two, run the lighting rig and help load in and out. By not trying to do everything yourself, you will be spared much stress.

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# Tone arm Tune-Up

*by George Mohr*

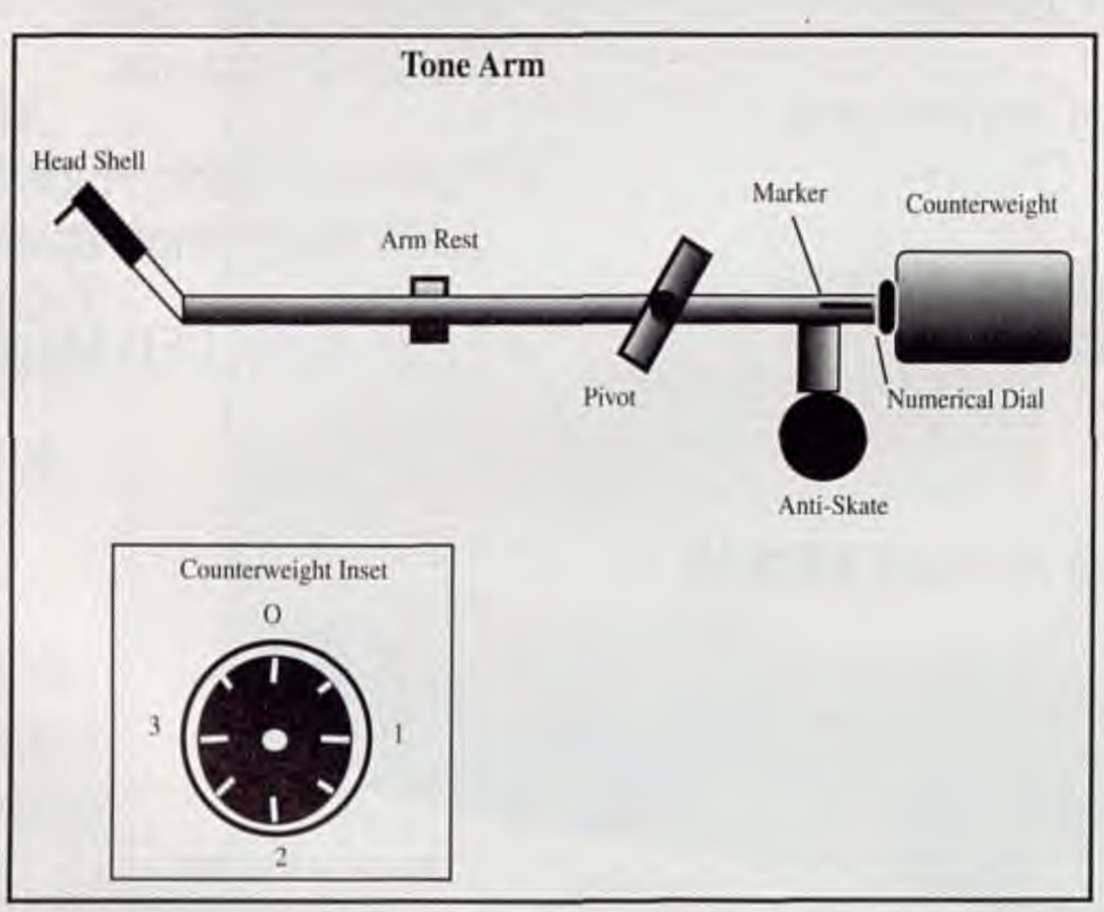
In the last issue of Tech-Talk, I discussed the various types of cartridges available today. I was also made aware that many DJs who use turntables do not know how to set up a tone arm properly. In fact, I receive many calls from people needing advice on just that subject. So, let me explain…

## Consult your manual

The first thing you must do is consult that little piece of paper that came with your cartridge. Open it to *Specifications, recommended tracking force ( or weight),* this will be in grams. Most cartridges give you a range of values — i.e. the Stanton 680EL has a recommended tracking force of two to five grams. This is the range in which we can set the tone arm.

After you set up your cartridge on the head-shell and have plugged it into your turntable, we have to balance the tone arm. Remove any plastic protectors on the stylus. Then, take the tone arm out of its rest. While holding the arm with one hand, rotate the counterweight until the arm balances like a scale. Look for a perfect balance, no up or down pitch. Place the arm back in its rest and clip it in. Hold the counterweight and turn the small numerical dial until it reads zero (0) - there should be a reference number on the tone arm itself. The tone arm is now balanced. Now, using our example above with the 680EL cartridge, I have found the cartridge to work best at four grams.

If you look at the numerical dial on the counterweight, you will notice the numbers increase up to three or four, counterclockwise. Turn the entire weight until the number four lines up with a red or white mark on the tone arm. If you find that one complete rotation is not enough, continue rotating until the total added mass is four grams — i.e: On a counterweight that only goes up to three when fully rotated once, continue to rotate until you reach number one (1). Three plus one will give you four grams. (See diagram and inset.)




## Now for the anti-skate

The anti-skate dial, just to the right of the tone arm, adjusts the outward pressure on the tone arm. This gets set to the same value as the counterweight. If you set your weight to four, then set the anti-skate also to four. If your anti-skate knob stops at two or three, just turn it up all the way. OK, you're almost done.

## Height adjustment

On the Technics 1200, you can also adjust the height of the tone arm. I find the best way to do this is to place a record on the platter fitted with a slip mat. Place the tone arm at the point where the record's grooves end. Now, look at the turntable from the side and see if the tone arm is parallel to the record, if not, adjust it up or down until it is.

## All things equal

That's it! The arm is now set. You might want to try the cartridge out and tweak the counterweight until you have the best balance. The 680EL can be safely set anywhere between two and five grams. Two grams will give you the best sound and least record wear. Five grams will give you the best tracking. If you adjust the arm too lightly it will not hold the groove. If you adjust the weight above the recommended value you can say good-bye to your needle, cartridge and records.

If you like to scratch and cut, make sure you get a cartridge designed to do so. As for stylus care, remember to brush the stylus in a forward direction, never backwards; and never place a dime on the head shell!

Tune in next time when I'll talk about obtaining power where there is none — using inverters and generators to power a gig.

If you have any questions or queries, send them to me at Abracadabra Lights and Sounds, 1153 Deer Park Ave. North Babylon, N.Y. 11703; 516-667-2300.

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# Computer buyer's guide: update

By Ted Gurley

## *Before you shop for a computer, read this!*

Just like music hardware and software, every year computer technology changes and improves. This guide will suggest the essential features you, the average small business owner, should look for in choosing a versatile PC which will meet your needs for the next two to three years.

The face of computing will change substantially in the next year for several reasons. Microsoft is introducing a new operating system for IBM compatibles, and Apple is revamping its Macintosh operating system — both will require a stronger machine. In addition, with the new multimedia applications and the high power online services you'll want a machine that is sophisticated enough to take advantage of these new arenas.

The best news, however, is that this technology will cost the same or less than a lesser powered machine did two years ago. Ballpark prices for the system described below are $1,400 for the computer and $400 for the monitor, or $700 less than the system recommended 18 months ago (MB August/September 1993), and with more power!

**The face of computing will change substantially in the next year for several reasons.**

### Central Processing Unit

The Central Processing Unit (CPU) is the heart of a computer system. On an IBM-compatible, I prefer at least a 486 chip running at a speed of 66 MHz with a Vesa Local Bus (VLB). The bus refers to the way the motherboard communicates with the monitor and external hardware. For the Mac, you want to look at least a 68040 chip running at 33 MHz. Make sure the motherboard allows you to upgrade the chip at a later date and includes at least two expansion slots.

### Memory and disk storage

Having enough memory is the key to making the high-powered chips and the programs designed to work with them fly at top speed. Do not look at a PC with less than eight megabytes (MB) of memory. Caution: Most systems advertised at chain stores only have four MB. Each MB of memory should cost no more than $50.

Your hard disk should have a minimum of 300 megabytes of storage space; 500 MB is what I currently recommend. With a Mac you may be able to get away with 250-350 MB since the programs are often smaller.

### Video

Get a monitor with at least .28 mm dot pitch. This refers to the sharpness of the screen. It really is a matter of personal choice on the size of the monitor. If you think you'll be doing a lot of design work, look at a 17-inch, otherwise a 14- or 15-inch should work fine. Also, make sure the internal video system has at least one megabyte of RAM and that it can handle 65,000 plus colors.

### Sound

Buy a system with an installed stereo sound card that is sound blaster compatible and comes with speakers.

### CD-ROM and drives

Forget the old 5 1/4-inch drives, new software will be distributed on CD-ROM. Get a 3 1/2-inch drive and a double speed CD-ROM that has a 330 millisecond access time or less.

### Modem

The modem is an essential (see *Mobile Beat* November '94). You can fax, send documents, or just have fun online. Get a 14.4 fax/modem or the 28.8 BPS model that has V.34 standard.

Finally, do your homework. Know what you want (this list) and don't make compromises in the store. A "put together" system is often as good of a performer as a national brand. If you're comfortable with the sales person and the warranty then buy it there, but don't compromise service for just a good price.

---

*Ted Gurley is co-owner of Sound Associates Mobile DJ company in Dallas, Texas and can be reached at tgurley@delphi.com.*

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## BizBuzz

Who is "DJ Mike" Michael Heavrin? We don't know him personally but we do know that, besides being a full-time husband and father, he works full-time as a security coordinator and DJs the rest of the time.

Heavrin, of Justice, Ill. got his start by volunteering to DJ a Little League dance in 1983, which got him interested in being a DJ. Since then, he has devoted most of his free time to develping his own part-time DJ business.

On the road, Heavrin specializes in handling each job individually. He will often use trivia, give-aways, and perform various skits to customize the entertainment to the audience. Heavrin says "I feel something special when I get up and start to entertain, I get an energy build up. I like to see people have a good time and to know that I am helping to make that happen."What we like is the way Heavrin has used his truck to advertise his business. Check it out.


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## BizBuzz

It's not everyday that you'd expect the DJ at your wedding reception to be the same person that married you. But in Berwick, Maine, population 5000, that's exactly what you'd get if you hired Sounds Unlimited. You see, the owner of Sounds unlimited, Rick J. Cunningham, is also a Justice of the Peace and Notary Public. It actually works out pretty well for the clients because not only are Cunningham's rates slightly below the going rate in the area ($275-$350 for a 4-5 hour gig) but he'll throw in the marriage for free!

Cunningham's interest in music goes back quite a few years. He used to work in radio and is currently a freelance writer for Country magazines. His main business is the sale of Collectable Records which he runs out of his house. He got into the DJ'ing business in 1973. About seven years ago he decided that it might help his business to become a Justice of the Peace. He was sworn in and the rest is history.

Cunningham finds himself doing a lot of business in the neighboring state of New Hampshire, particularly in Dover, Portsmouth and Rochester. He has not given up on vinyl and uses LP's, 45's, cassettes and CD's in his DJ business. Admittedly an equipment junkie, Cunningham finds himself changing equipment frequently. Currently in his arsenal are Rhino Speakers, Pioneer CD players, a 200-watt JVC amplifier, Technics 1500 turntables a Recoton Wireless Mic and a Diamond Light Show.

To pump up the excitement at his gigs, he gets the audience involved in Trivia and Dance contests. For giveaways he hands out T-shirts and promo CD's.

He reports that business for 1994 was up over 1993 and he looks forward to an even better 1995.

*The*

# Request game

Crowd Pleasers

**by Mark Ashe**

*Mark Ashe is president of Mark's Rolling Dance Revue Inc., Agawam, Mass. He also owns Mass Mobile Disc Jockey School Inc., the first DJ school to be licensed by the Commonwealth of Massachusetts, Department of Education.*

Requests may sometimes be a pain, but they can also be a lot of fun if dealt with correctly. Quite often a request can turn out to be the perfect song to squeeze into your set. The obvious key is to use your own discretion.

A lot of clients ask us not to play particular songs, either because they don't like certain music or they are afraid it will offend the guests. If a guest asks for a song the client disallowed, simply explain you can't play it as per the host's request. Keep in mind who you are talking to. He or she may be a family member, future client, or worse yet, a nut case who doesn't take "no" for an answer (re: Mobile Beat #5 Horror Story).

There are several types of people that might come to you with a request. Here are some examples:

**Decent people**
They are never any trouble, thank God for these people.

**Obnoxious people**
They stir up trouble. Your professionalism is truly tested. They usually start early with complaints about dinner music.

**Ignorant people**
These people have no idea what they want, who they want, and when you do finally read their minds and play the song they wanted, they've left the room and don't hear it. They then come back five minutes later and ask you why you won't play it.

**Know-it-all people**
People who think they could do your job better than you.

**Bad attitude people**
They are unhappy with everything. They live to make everyone else as miserable as they are. Their most frequent request is "Why can't you turn it down?"

**People in a time warp**
In the land of the lost, these people want music totally unsuitable for the event. Watch out for them, they can destroy a mood in a flash.

**"Play it again Sam" people**

They really believe everyone wants to do the Electric Slide once every fifteen minutes.

Requests. Take them for what they're worth and try not to let them bother you. Just remember, you are the professional, you know what you should and shouldn't play. When all else fails, just smile and say "I'll see what I can do."

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*Use what you have to...*

# Get what you need

*by Rob Alberti*

For centuries bartering was a common and acceptable way in getting what you needed. Americans have since lost the art but, the practice is not dead. In fact, bartering is, once again, becoming an acceptable practice.

## What can you barter?

Bartering only works if you have something someone else wants and someone else has what you want. For instance, you can barter your DJ services. You can also barter your used equipment. One thing I've found a market for is empty CD jewel cases (since I have converted to Univenture poly sleeves). I take the empty jewel cases to a local record store and trade each one for credit. The record store then sells them for $1 or uses them to replace broken CD cases. One big expense for all DJs is obviously music. We trade our unwanted CDs at record stores for CDs we need. I've received something I needed and the store received something they could use, and for less than retail.

**Bartering is an effective way to get something you want by trading something you have or don't need anymore**

Another item you can barter is your mailing list. Caterers, travel agents and videographers, to name a few, all may be interested in your client mailing list. My company has traded our mailing list for CDs, office supplies, magazine subscriptions, and even advertising.

You can also barter your services for things such as cleaning services, accounting services, printing costs, etc. You can get real creative and barter for such things as store gift certificates. If you DJ a Christmas Party for a department store, why not offer to take a trade for credit at the store? With any luck, you won't have to spend a cent for Christmas presents!

Bartering is also an effective way to get something you want by trading something you have or don't need anymore. You were going to spend cash but, by bartering, you've helped correct a negative cash flow. This only works, though, if you're trading for things you really need. One trap you can fall into is getting things you really do not need when you could have put those profits from the business into the bank or paid expenses.

There are professional bartering exchanges that have opened up throughout the United States. Look in your local yellow pages under "Barter & Trade Exchanges." The essence of barter exchanges is that hundreds of local businesses join these exchanges. All types of businesses are active in the exchange: accountants, restaurants, printers, etc. You then market your service to the other members of the exchange.

If a hairdresser hires you, you don't get free haircuts for life — you build up "trade dollars" and can then spend them with any other business in the exchange. There is usually an application fee and a two-percent cash per transaction charge with these exchange services. So, for every $100 you buy through the exchange, you pay $2 to the exchange (percentage rates may vary across the US). You also receive detailed monthly statements and yearly income tax information. Check with your local exchange for further details on how bartering works in your area.

Warning: Bartering is considered taxable income to the IRS, so please check with your accountant before you join.

---

*Veteran DJ Rob Alberti operates After Hours Disc Jockey Service and After Hours DJ Supply in Westfield, Mass. He can be reached at 800-782-3033.*


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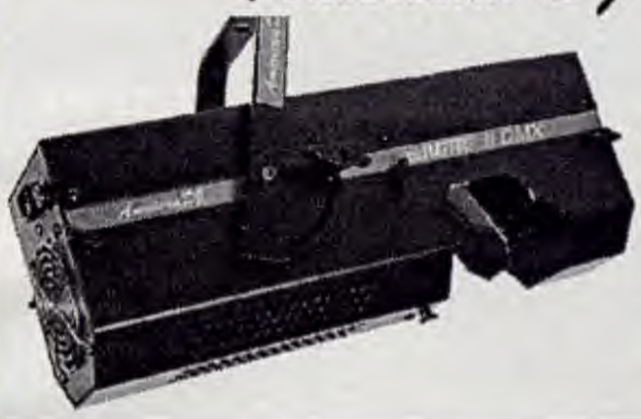

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# Fail to plan, plan to fail

**Marketing**

## *A good business plan will help you make sound financial and marketing decisions*

*by Blaine S. Greenfield*

Putting together a plan for your business is something you can't delegate to others. It must be based on your ideas and experiences; outside sources can only assist you in the planning process.

### The importance of planning

Having a business plan forces you to take both an objective and critical view of your current or prospective DJ business. Your plan will help you manage and market your business effectively toward its success. Developing a plan will also enable you to select marketing activities appropriate for your type of business. In addition, it will provide a basis for outside financing, should you decide to go that route.

### Outlining a plan

Business plans typically vary. It is always a good idea to seek out what others have done or check with your financing source. Another good source for guidance is the Small Business Development Center at your local college; you'll find free, (or inexpensive) extremely valuable information. If there isn't such a department in your schools, ask if there is a management or marketing department.

### Cover sheet

The cover sheet should identify the business and document, identify the location and telephone numbers of the business or where the principals can be reached, and identify the person who wrote the business plan. It is also a good idea to include the date.

You need not have an elaborate cover sheet. Yet it should be neat, attractive and short. If you want to have your plan do double duty as a financing proposal, use a separate cover sheet for each bank or financing source you submit it to.

### Executive summary

Although the executive summary is the first part of the business plan, it should be the last section written because it summarizes the total plan. You won't be ready to do that until you have written all the other parts.

This section is crucial in getting the attention of the reader who just has a few minutes to spare. (Realistically, this is all the time most individuals will give your plan.) It is crucial that the executive summary creates a clear picture of the proposed venture and, create a sense of excitement about its prospects. If it doesn't accomplish this, the chances of the remainder of your plan being read is extremely slim. This summary should be no more than two pages in length.

### General company description

Begin with a brief description of the company itself. If the firm is already in existence, its history is included. It should address such important points as:

- Is this a startup, buyout or expansion?
- Has this business started operation?
- What is the firm's mission statement?
- When and where was this business started?
- What is the basic nature and activity of the business?
- What is its primary product or service?
- What is the current and projected state of this industry?
- What is the company's stage of development?
- What achievements have been made to date?

### Planning not to fail

Once you finish the final plan, be sure to use it, don't just file it away. Studies show that nearly half of all new DJ

**A business plan should include:**

- ✔ Cover sheet
- ✔ Executive summary
- ✔ General company description
- ✔ Products and services plan
- ✔ Marketing plan
- ✔ Management plan
- ✔ Operating plan
- ✔ Financial plan
- ✔ Legal plan
- ✔ Supporting documents

firms fold within the first two years. With a good business plan, you can avoid getting into something doomed to fail. It is far cheaper not to start an ill-conceived endeavor than to learn by experience what a business plan would have taught you, at the cost of several hours of intensive work.

Next time, we'll take a look at the products and services section of your marketing plan. Have a successful Holiday season and a prosperous beginning to 1995!

## Blaine's Bullet:

I'm extremely pleased to see that entries are starting to come in for my Marketing Ideas contest. Don't forget, this is an ongoing contest, so keep the ideas coming! Just write your thoughts down on a sheet of paper and mail them to me at: Blaine Greenfield, 283 Bolton Road, West Windsor, N.J. 08520.

### We've got a winner!

The first recipient of a *Mobile Beat* T-shirt for a winning marketing idea is Allen James Smith of Essence Entertainment in Newport Beach, Calif. Smith operates a country mobile service, and he trys to make "...clients and prospects become aware of our uniqueness the very first time they hear our name."

What they do is use a clever brochure, packaged inside a CD cover. You open up the cover, expecting a CD, but instead get a copy of the brochure on the left side and in place of the CD, a business card. Smith reports that since the CD concept was first put into use, bookings and referrals have soared. I can see why! This is a fine package. Everything about it is done well.

Congratulations!

---

*Blaine S. Greenfield is head of Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer all requests for information addressed to 283 Bolton Road, East Windsor, N.J.08520. He is available as a consultant, trainer and speaker; call 609-443-3781 or fax 609-426-0246 for further information.*

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# Play games but not with your rates!

*by Bob Glazier*

Karaoke is fun by itself but there are a couple of things you can do. With a little imagination, these ideas can be adjusted to be used in both club surroundings or private parties....

## Contests

I am definitely in the minority here, because I despise them! If you have a winner, you must have a loser. No matter what you do, you're going to upset someone. In every city I visit there are local contests as well as national ones sponsored by various Karaoke companies. If you're going to get into this, come up with some new and different angles: Elvis, The Beatles, Madonna, etc. Pick up a music calendar, use their birthdays or the time of the year (for example: The Beach Boys for summer). You can go the extremes and have contests for the most bizarre, most imaginative, the worst, and so on.

Post the rules and read them aloud so there is absolutely no misunderstanding. Use four or five anonymous judges. Don't try and do it alone, although you can be one of the judges. Audience response should be just one of the criteria. Add additional ones like style, originality, and stage presence. When the contestants sign up have them fill out an "official" entry form which asks for name, address, phone, and any other data you'd like to have (within reason!). This is the beginning of your mailing list, an invaluable marketing tool for the future.

## Kamikaze Karaoke

This is a blast and can easily be used at parties, as well as in clubs. Instead of your guests picking the song they want to sing, have them put their name on a request card and write "Kamikaze" below it. Then ask two people in the audience to pick numbers. The first being the disc number and the second being the track.

The rules are simple, once the person has signed up they must sing the song chosen in its entirety. You'll be amazed how differently a song can be sung when the singer doesn't have a clue as to how to sing it!

Tip: If you're working a club, suggest they set up special prices on Kamikazes for this promotion. Before the song is sung let the audience know that, while the song is being sung, Kamikazes are a $___. This loosens up the atmosphere while generates some additional income for the bar.

If you're doing a private party, alter this concept by working different guests against each other. Don't let people pick specific songs for each other, that's another game! In both cases be aware that it can come back to bite you. If you've got regulars like we do, I have been put up to sing my fair share of Kamikazes and my attitude is — I've got to do them just to show that I'm willing to have as much fun as the rest of the group!

## Hold your prices

In the Mobile Karaoke market (and I assume the Mobile DJ market as well) there are people offering their services at ridiculously low prices. In some cases, $75 for a four-hour show (in a club). For that kind of money why even get out of bed?

The problem is two-fold; these low-priced shows cannot possibly offer the same level of professionalism as those from us who take this seriously and have the experience to deliver good shows night after night. This hurts everyone. Once a club manager has been burned by a budget host who lacks the equipment, talent and library to make it work, he assumes Karaoke won't work no matter who does the show.

The fact is, we all have to eat and quite a few KJs and DJs in this area have dropped their prices just to stay busy. I know as well as anyone that negotiation is part of business. When working with clubs, we all have to give a little in order to come up with something both parties can work with. But don't sell out. Hold to a price that's commensurate with the investment you've put into your service! I fail to understand why any competent, experienced KJ or DJ would even consider cutting their price just to get a break-even gig. While they're locked in to a budget job, their competitors are getting the jobs that pay better and offer enhanced exposure.

It has been my experience that good prospects come back. Make your proposal, let the client make a counter offer and see if it makes sense for you. You are a professional, don't give away your service. Walk away if you have to! - *B.G.*

Next time we'll get into some more obscure promotions. If you've tried something and it's worked, please write me at *Mobile Beat* and I'll include it in future articles. Until then, sing one for me!

*Bob Glazier, of Howling Hound Productions, can be reached at 800-402-HOWL*

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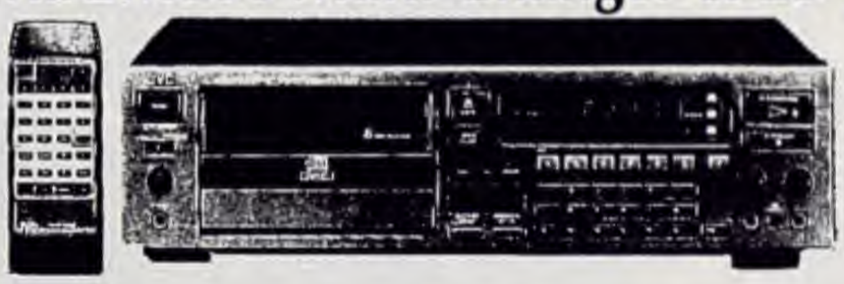

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The Scoop

*Nikkodo Ninja offers affordable way to offer Sing-along*

# Karaoke On-The-Fly

*By Robert Lindquist*

For DJ/Ks (DJs who offer karaoke) using CD players with built-in graphics decoding, (such as Denon's 2200F, Hosa Pro's CG-30 and Pioneer's new CDJ-500G), going from straight mixing to Karaoke is a breeze. But what about DJ/Ks content with non-graphics professional and consumer type CD players? Nikkodo has the perfect answer at a price low enough to pay for itself in just a few times out.

## Friendly design

The Ninja is just 10.5 inches wide, by 7 inches deep and less than 2 inches high, yet has many features found on larger units. For easy track selection, the top loading CD/CD+G player has 10 positive touch push buttons or you can move forward or backward through the disc using the "Skip" button. It's a little slow going from track to track, but not critically. A large, easy to read (except in bad lighting) panel displays tracks and functions as selected.

To cue, simply hold down "Skip" and speed through the selected cut in either direction. In addition to being a competent emergency spare CD player, Ninja offers all the basic Karaoke features, including "Mic Echo" and "Key Control," which also serves as a pitch control for standard CDs (it does not change the tempo). In addition, an on-board "Vocal Reducer" allows you to knock-out a male or female lead singer or both (the effectiveness of this features varies with the disc).

## Ins and Outs

Two 1/4" inputs are provided for mics. A single slide fader controls the overall mic level. A rotary knob below the master balances the mics. This is real handy. Once you've set the master volume, balance the singers simply by turning the knob much like balancing your car stereo speakers from left to right.

One of the biggest hassles during mobile Karaoke shows is "false starts" because the singer wasn't ready, the mic wasn't on, or due to operator error (mic control was down). Ninja facilitates quick recoveries with an oversized "Once More" button. A quick push resets the selection to the beginning almost instantaneously. Last on the list of big league features on this small, table top unit is superimpose. Connect a camcorder to the BGV input and put the Karaoke lyrics on screen over the image from your video camera.

## Buys our vote

Among all the good, Ninja is not without a few compromises. The overall feel of the unit is sturdy, yet there is that "Discman" sort of feel. It's very lightweight, and if not fastened down securely, a singer could easily pull it off the table with a tug on the mic chord. Along with its lack of heft comes the unit's sensitivity to floor and table jolts. It fairs better than most consumer type CD players, but is not in the same class as the pro units. We would like to see some kind of shock mount offered that would reduce the possibility of skips while holding the unit in place. For a temporary fix, we used Velcro strips to hold it tight to a carpeted case cover.

The best news is that Nikkodo has just reduced the list price of Ninja from $499 to $399. An optional soft-sided carry case which holds Ninja, two mics and an AC adapter is $40. Ninja is an exceptional CD/CD+G player for the price. It's in the same price category as upgrading from the non-graphics Denon or Hosa CDPs to the graphics capable models. It's not in the same league as those players, but it does offer features not available on those units without purchasing an optional mic mixer. And if you already have a high-end CD/CD+G player, use it to practice at home.

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# NOTES

## Fly-ing K-ware

Hot Hits, of Nashville, Tenn., known for pop and country DJ CD compilations, is now offering Sunfly CD+G and laser disc karaoke discs. According to Harlan Collins, DJ Division Director for Hot Hits, "Sunfly offers an incredible product, sonically superior, and we expect to serve a lot of DJs needs with it."

Collins says six laser discs are ready for shipment including Sunfly "Karaoke Classics" Volumes 7 and 8 with hits like "Everybody Hurts," "The Sign," "Without You," "Love Is All Around," and "Don't Turn Around".

Also available are two new CD+Gs. Volumes 6 and 7 contain: "Breathe Again," "I Will Survive (remix)," "Runaway Train," "Radio Ga Ga," "Everybody's Free," "Kiss," and "I'm Too Sexy." All titles are fully licensed and all Sunfly titles are recorded and produced by musicians.

Sunfly CD+G lyrics appear at the bottom of the screen as not to cover up the superimposed individual, group singing or whatever else you choose to superimpose. For more information, contact Hot Hits at 800-248-4848.


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# Strip Karaoke

## Sing-Along Safe Sex

*By Carla Negri*

Several months ago I acquired some new "Show Tunes" discs and added some new material to my show. One song in particular got an overwhelming response: *Let Me Entertain You* from Gypsy. I'd always wanted to play the part of Gypsy Rose Lee (a showgirl who went on to be a well respected stripper) or be a stripper myself, so as I was singing, when the crowd yelled "Take it off!" ... I did.

And I've been stripping ever since! Thus was born "Strip Karaoke," a new twist on an old favorite. Of course, the most important part of this idea is the audience. Hooting and hollering, cheering, applauding and judging are all essential parts of the experience. And for those bold enough to bare... it's a rush you would not believe!

There are many benefits to stripping (besides the benefits the audience receives). The exercise can be quite exhilarating not to mention good for toning up. Bumps and grinds work your muscles the way belly-dancing does.

Stripping also allows us to express our sexual, seductive, playful side in a fun way. **Nudity is not the object**. A perfect body is not necessary. But humor, creativity and chutzpah are! Release your inner self. And as an additional benefit to those of us without regular partners in these "safe sex '90s"... it's a great outlet for all that unused libido!

So, if you've decided Strip Karaoke is for you (or if you're even tempted), here is what you do: Pick a song you think will work well (*Do Me, Sexual Healing,* etc.) and learn it. Then decide if you want a partner or want to go solo. Singing is not required. You can sing and strip all on your own, have your partner sing while you strip or you can sing while your partner takes it off. Now, once you've decided to take it off, go to your closet and put it on. Snaps, zippers, buttons, ties and belts to twirl around... use your imagination! Take off as little or as much as you choose.

By the way, Strip Karaoke is open to both women and men. There are great prizes, lots of fun, and lots of laughs. Come on down and join the fun!

---

*Reprinted with permission from California Karaoke Scene*


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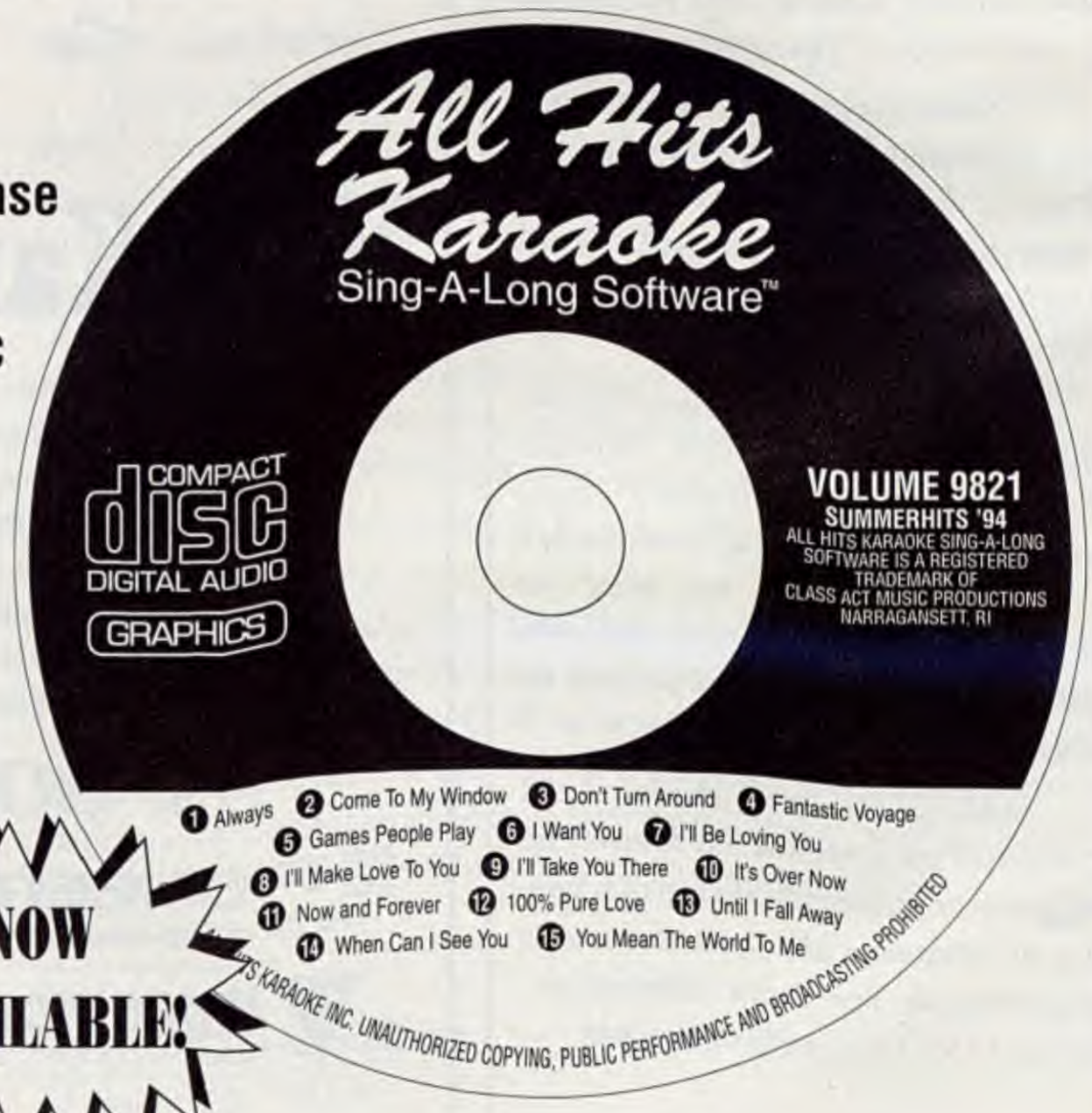
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Due to popular demand, DKKaraoke Entertainment is adding gospel songs to its already gigantic commercial CD+G sing-along library. The new songs, available on two CD+G discs, cover the best of traditional gospel and religious songs and hymns. From "Rock Of Ages" to "Go Tell It To The Mountain," these collections feature the most popular favorites. Like all of DKKaraoke's software, these new gospel discs are professionally recorded. Along with high-quality CD graphics, the discs also feature the very best in digital audio. For more information call 800•USA•SONG.

## Sing on!

After diligently working together for over a year, the City of El Monte, Calif. and Nikkodo U.S.A. Inc. have produced a conditional-use permit (CUP), allowing Karaoke studios in the city. The CUP lifts a nine-month moratorium on Karaoke studios in El Monte.

Karaoke studios (KTVs) offer private rooms to patrons who prefer singing in the company of friends and family, rather than strangers. Due to its sweeping popularity across the San Gabriel Valley, several city councils, including El Monte's, decided to place a moratorium on the activity until they better understood its ethnic roots and implications for each city.

Founded in January 1993, the Nikkodo/City Council Assistance Program is designed to help answer questions from city officials who want more information regarding Karaoke and Karaoke studios.

For additional information on the Nikkodo City Council Assistance Program call 310•374•6893.


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| Title | Version made famous by |
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| Brand New Man | *Brooks & Dunn* |
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| What Part Of No | *Lorrie Morgan* |
| Here's A Quarter (Call Someone Who Cares) | *Travis Tritt* |
| Honky Tonk Attitude | *Joe Diffie* |
| I Know How He Feels | *Reba McEntire* |
| Ramblin' Fever | *Merle Haggard* |
| Warning Labels | *Doug Stone* |
| The Eagle | *Waylon Jennings* |

**ACDG 73 - Country**

| Title | Version made famous by |
|---|---|
| Walking Away A Winner | *Kathy Mattea* |
| My Love | *Little Texas* |
| Sticks And Stones | *Tracy Lawrence* |
| What A Woman Wants | *Lari White* |
| It's A Little Too Late | *Tanya Tucker* |
| Even The Man In The Moon Is Crying | *Mark Collie* |
| The Boys & Me | *Sawyer Brown* |
| Cadillac Ranch | *Chris LeDoux* |
| How Gone Is Goodbye | *Pam Tillis* |
| Somebody New | *Billy Ray Cyrus* |

**ACDG 1005 - Top Hits**

| Title | Version made famous by |
|---|---|
| The Sign | *Ace Of Base* |
| All That She Wants | *Ace Of Base* |
| The Most Beautiful Girl In the World | *Prince* |
| Another Sad Love Song | *Toni Braxton* |
| Breathe Again | *Toni Braxton* |
| Baby I Love Your Way | *Big Mountain* |
| Please Forgive Me | *Bryan Adams* |
| Whoomp! (There It Is) | *Tag Team* |
| Nothing Compares 2 U | *Sinead O'Connor* |
| Don't Walk Away | *Jade* |
| Said I Loved You...But I Lied | *Michael Bolton* |
| Can We Talk | *Tevin Campbell* |
| I Can See Clearly Now | *Jimmy Cliff* |
| Don't Take Away My Heaven | *Aaron Neville* |
| Word Up | *Cameo* |
| Again | *Janet Jackson* |

**ACDG 1006 - Top Hits**

| Title | Version made famous by |
|---|---|
| When Can I See You | *Babyface* |
| Come To My Window | *Melissa Etheridge* |
| Hey Jealousy | *Gin Blossoms* |
| Whatta Man | *Salt-N-Pepa featuring En Vogue* |
| Jessie | *Joshua Kadison* |
| I'm Ready | *Tevin Campbell* |
| Don't Turn Around | *Ace Of Base* |
| Love Sneakin' Up On You | *Bonnie Raitt* |
| Any Time, Any Place | *Janet Jackson* |
| I'll Take You There | *General Public* |
| Fall Down | *Toad The Wet Sprocket* |
| Anything | *SWV* |
| I Wish | *Gabrielle* |
| You Mean The World To Me | *Toni Braxton* |
| Always | *Erasure* |
| I Swear | *All-4-One* |

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| Don't Turn Around | Ace Of Base | JVC | CD+G |
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| Girls With Guitars | Wynonna | Sound Choice | CD+G |
| Hey Jealousy | Gin Blossoms | Pioneer | LD |
| I'll Take Your There | General Public | JVC | CD+G |
| The Lion Sleeps Tonight | The Tokens | DKKaraoke | CD+G |
| Lola | The Kinks | Music Maestro | CD+G |
| MMM MMM MMM MMM | Crash Test Dummies | Nikkodo | CD+G |
| Pocket Of A Clown | Dwight Yoakum | Sound Choice | CD+G |
| Pride (In The Name Of Love) | U2 | Pioneer | LD |
| Red, Red Wine | Neil Diamond (UB40) | All Hits | CD+G |
| No Business Like Show Business | Annie Get Your Gun | Sound Choice | CD+G |
| Truckin | Grateful Dead | Music Maestro | CD+G |
| Walk Like An Egyptian | The Bangles | DKKaraoke | CD+G |
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| Genisis DJ cases | CALL |
| Stanton Trackmaster cartridge | 87.00 |
| Stanton 680EL cartridge | 49.95 |
| CD laser lens cleaner | 12.95 |
| Black gaffer's tape | 4.95 |
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| QSC MX-1500A- 500WPC | 799.00 |
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| AudioPro AP-3000- 550WPC | CALL |
| Carver PM-300- 150WPC | CALL |
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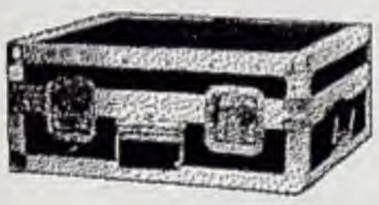

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**SOME PRICES ARE TOO LOW TO PRINT!**

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| ADJ Jewel-2 | 137.00 |
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# PHONE CARDS OFFER MARKETING & MONEY MAKING OPPORTUNITIES

*Greg Legakis, of Wild and Crazy Entertainment, has been a successful Mobile DJ in East Northport, N.Y. for the past eight years. The prepaid calling card business is, for him, a significant way to supplement his income on a part-time basis.*

*By Greg Lagakis*

The way they work is simple. Instead of dropping in coins to make a phone call from a pay phone, simply insert a phone card. As the call is made, the cost is subtracted from the original value of the card. Using a $10 card to make a $3 call leaves you with $7 in credit. The cards work from any phone. Simply punch in a 800 number, wait for the tone, punch in a nine-digit PIN number, wait for another tone, and then make your call. It's that simple. Easy and convenient.

Prepaid phone cards have been receiving a lot of media attention lately, but they're not new. Phone cards originated in Italy in 1976 and are now used in over 200 countries. In Japan, you would be hard-pressed to find a coin-operated pay phone. Now the debit phone card is making headway in the U.S. The demand for phone cards is growing worldwide for a two reasons. First, because of the significant savings (50-80 percent) they provide to anyone who uses a card. Secondly, because of the reliability of service.

Presently there is just a handful of U.S. phone companies offering phone cards. The major players are Nynex, AT&T, Ameritech, Sprint, G.T.I. and AmeriVox, a division of World Telecom Group. However, more and more companies are preparing to take advantage of this hot new concept.

## A unique marketing tool for Mobile Entertainers?

Phone cards are also an innovative and effective promotional tool. The participating phone companies provide you with a very original way of putting your company's name and logo in the public eye (and in their hands too!). AmeriVox offers these promotional cards in lots of 100, with a one-time set-up fee of $100.

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**Imagine having your company name and logo on an actual telephone calling card with 5 to 10 minutes of free calling time.**

## How it works for you

What's most impressive about using a prepaid phone card is the savings. AmeriVox can easily save users 50 to 80 percent on their calls away from home. The savings, versus putting coins in a pay phone, dialing collect or calling from a hotel phone, is even more substantial. Overseas calling is also available.

## Money making opportunities

Around the world phone card companies compete to get consumers' attention so they'll buy their cards. They have found the best way to catch the eye of prospective users is to imprint a desirable design or picture on their cards. Many well-heeled companies have gone the extra yard and enlisted well known celebrities or athletes to put his or her likeness on the cards. Much to everyone's surprise, these complimentary or limited-edition cards have become valuable collectibles. A complimentary Nynex prepaid phone card worth $1 was issued in 1992, and is now worth $1,700, according to a recent *USA Today* article. Worldwide there are over two million phone card collectors but only a few thousand in the States. Undoubtedly, this is the time to get in!

AmeriVox also offers businesses an opportunity to earn money in their spare time. In a 150 billion dollar telecommunications industry that is growing at a mind-boggling rate, the word is the potential for additional income is incredible. For more information on the prepaid calling card call 516-754-1985.

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## This Mobile Money Maker is a Gasser

# Vrooommm!

*by Steve Rubenstein*

Always searching for new ways to make a profit, I stumbled across another money-maker that I must tell you about. It's called Micro Reality Racing, and it capitalizes on the second most watched sporting event in America — the Winston Cup Stock Car Racing. This special attraction focuses on a slightly different and larger market than the Bungee Bouncer I discussed last time (*MB* #22).

### M.A.S.C.A.R.R.

Micro Reality Racing, or M.A.S.C.A.R.R., is the brainchild of Keith Namanny, a proven winner in origination and production of special-event entertainment. M.A.S.C.A.R.R. is an easily transportable speedway for radio controlled racecars. Micro racing cars ( 20 inches by 9 inches) are powered along a 24-foot by 16-foot banked oval track at challenging speeds. The cars are controlled by consoles with full-size steering wheels and equipped with forward and reverse gears.

The cars do not have slots so they can roam anywhere on the track, but with no danger of flipping off. Participants can choose their attack angles on competing racers. The cars are so well constructed, they can withstand incredible abuse — as Namanny says, "Crash and burn" yet still make the turn. In a short time, anyone can get the hang of maneuvering the controls and be able to just enjoy the race.

### $500 and hour or more

M.A.S.C.A.R.R. appeals to a wide variety of venues. The corporate market loves this kind of competition for its executives after a hard day's work. It is a very impressive setup and easily commands $2,000 to $2,500 for a four-hour show in the corporate world.

The college market price for this event has yet to be established since M.A.S.C.A.R.R. is so new. It is expected to range between $1,500 and $2,500. The festival circuit can be overtaken with the coin-op machines at $1 per 90 seconds of play. Hook up with a beer distributor at any of these events and expect to be paid to have your cars in their tent, while retaining the coin-op profits! Company parties, picnics and children's parties are possibilities as well. Local speedways and car shows will most certainly invite this attraction to their events.

*M.A.S.C.A.R.R. creator Keith Namanny*

### Plus sponsorship money

A second revenue source with M.A.S.C.A.R.R. is selling advertising on the cars or on the track to local or regional businesses on a time-specified basis. If you're a good salesperson, this can nicely fill out your annual net figure. Competitions can be run in bars that are partially sponsored by beer companies and local speedways with special prizes such as rides in the "pace cars" or a day in the "pits." These kinds of promotions can really create excitement and are, of course, great publicity for your company.

### Initial investment

Currently, M.A.S.C.A.R.R. is still a ground-floor opportunity. A product that delivers this much opportunity doesn't come cheap. The cost is $15,000 for the track, five cars and four coin-op consoles. The manufacturer will also refer any inquiries for jobs to the nearest M.A.S.C.A.R.R. owner. To this end he does national advertising, not just to promote sales, but in publications that go to event planners, party planners and caterers.

M.A.S.C.A.R.R. is a long-term investment that won't go out of style. Ten years from now, people will still be lining up to get the feel of the raceway and your profits will continue to pour in.

Please call me, Steve Rubenstein, with any questions at 716-242-0383. Happy motoring!

I was about to celebrate my 10-year anniversary as a mobile DJ just as a very busy holiday season was winding down. I arrived at my final Christmas party of the year hoping it would be a smooth and uneventful evening.

I knew things were not off to a good start when I went into the reception hall and saw the remains of the party from the night before. There were beer bottles all over the floor and tables and ragged streamers hanging from the ceiling. Visions of what the DJ from that party looked like this morning flashed before my eyes and a chill ran down my back.

I set up around the garbage and debris. Just as I was running a sound check, someone from the hall lazily ran a broom through — it was a slight improvement.

As the guests came in I had a strange feeling that something wasn't quite right with these people. Still, the dinner went fine and shortly after starting my show, everyone was on the dance floor.

All went well for the first two hours. At about 10:30, there was a crowd of 70 on the dance floor. They were screaming and yelling and having what appeared to me as a wild, good time. It's amazing how fast things can change.

In virtually an instant, and for no apparent reason, those screams of joy turned to terror. All hell broke loose. Body parts were flailing across the room, fists were flinging and chairs were flying, it was a mess. It looked far worse than when I arrived! I had to wonder if this was normal for the place!

Seventeen cops and four ambulances later, the show was over. I was able to spare my equipment from substantial damage but I doubted seriously that I'd ever get paid. In fact, one of the guests taken to the hospital was the one with my check!

Lucky for me, that person survived (actually, they all did) and I received my check, with a handsome tip, in a very nice Christmas card. My faith was restored in the holiday spirit. But if I take the job again next year, I'll be bringing my own riot gear.

*Submitted by Warren W. Hawley, DJ to Go, Lynnfield, Mass.*

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15. Mayim Mayim
16. Yesh

## CD2 THE COMPLETE LATIN PARTY CD

**MERENGUE**
1. Compadre Pedro Juan
2. Merengue Del Tren

**MAMBO**
3. Mamba Jambo

**SAMBA**
4. Samba Pa Ti
5. A Felicidade

**TANGO**
6. La Compasita

**RHUMBA**
7. Besame Mucho
8. Miami Beach Rhumba

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9. Cherry Pink & Apple Blossom
10. Oy Como Va

**SALSA**
11. Maria Cervantes
12. Sauvècito

**CUMBIA**
13. Tiberon

**BOSSA NOVA**
14. Desafinado

**LAMBADA**
15. Lambada

**CONGA**
16. Conga Line Medley (Hot Hot Hot, Everybody Salsa & Percussion Jam)

**CALYPSO**
17. Jamaica Farewell
18. Dayo

## CD3 THE COMPLETE NOVELTY AND PARTY THEME CD

1. Rap Beat
2. Na Na, Hey Hey, Kiss Him Goodbye – chorus
3. Land of 1,000 Dances – chorus
4. Rock N' Roll Part II
5. Mission Impossible Theme
6. Jeopardy Clock
7. Reveille
8. Yakety Sax

**NOVELTY SOUND EFFECTS**
9. Siren
10. Bell
11. Buzzer
12. Gong
13. Laugh Trak
14. Applause
15. Applause, with whistle
16. Rim Shot
17. Drum Roll (15 seconds)
18. Long Drum Roll (60 seconds)

**NOVELTY DANCES**
19. Square Dance
20. Teton Mountain Stomp
21. Hula – Aloha Oe
22. Mexican Hat Dance
23. Can-Can
24. Fiesta Party Line (Pizza Theme)
25. Limbo Medley (Limbo Rock, Tequila, Iko-Iko)

**GRAND ENTRANCE THEMES**
26. *Space:* 2001 Space Odyssey
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31. *Carnival:* Gladiators March
32. *Circus:* Over The Waves
33. *Surfing:* Hawaii Five-O
34. *Money*: Dynasty Theme
35. *Broadway:* Broadway Medley (That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Caberet)
36. *Mardi Gras Medley:* (When The Saints, Way Down Yonder, Muskrat Ramble)
37. *Politics:* Hail to the Chief
38. *Military:* Stars and Stripes Forever
39. *Candy Cart:* Candy Man
40. *Graduation:* Pomp and Circumstance
41. *Camp:* Hello Mudda, Hello Fadda
42. *Ship/Cruise:* Gilligan's Island
43. *Beauty:* Miss America

**MUMMERS**
44. Golden Slippers
45. If My Friends Could See Me Now
46. Alabama Jubilee
47. Pennsylvania Polka
48. Baby Face
49. Four Leaf Clover
50. Mummer's Medley (Golden Slippers, Alabama Jubilee, If My Friends Could See Me Now)

## CD4 THE COMPLETE TRADITIONAL PARTY CD

**BIRTHDAY**
1. Happy Birthday (trad., voc.)
2. Happy Birthday (trad., inst.)
3. Happy Birthday (swing, voc.)
4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky style)

**ANNIVERSARY**
6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

**WEDDINGS**
**Processionals**
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

**Recessional**
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

**Parental Dances**
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

**Cake**
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

**TRADITIONAL DANCES**
**Waltz**
22. Edelweiss

**Foxtrot**
23. I'll Be Seeing You

**Jitterbug**
24. Opus One

**Swing**
25. American Bandstand

**Continental**
26. Night Train

**ETHNIC DANCES**
**Irish**
27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

**Polish**
28. Beer Barrel Polka
29. Kochany Mazurka (or Oberek)
30. Dollar Dance Polka

**Italian**
31. Tarantella

**Greek**
32. Zorba The Greek
33. Miserlou

**Jewish**
34. To Life – Hora (instrumental)
35. Happy Bar Mitzvah (vocal)
36. Happy Bat Mitzvah (vocal)

**TRADITIONAL PRESENTATION BACKGROUND MUSIC**
37. That's What Friends Are For (instrumental)
38. Memory (instrumental)

## CD5 THE COMPLETE SPECIALTY PARTY CD

**SPECIALTY DANCES**
1. Stripper (with drum roll intro)
2. Chicken Dance (speed up version)
3. Chicken Dance International with various ethnic promenades: (The Original, Beer Barrel Polka, Mexican Hat Dance, Irish Jig, Tarantella, Hava Nagilah)
4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)
10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cottoneyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

**BALLROOM SPECIALTIES**
**Jazz Waltz**
17. Someday My Prince Will Come

**Classical Waltz**
18. Blue Danube

**Cha Cha**
19. Tea For Two

**Fox Trot**
20. Begin The Beguine

**Bosse Nova**
21. Girl From Ipanema

## CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

**Cheers**
1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. Motivator Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

**Grand Entrance**
7. *Slow Motion* - Chariots of Fire
8. *Sports* - Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme)
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

**Wedding Grand Entrance**
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

**Solo Grand Entrance**
38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - Bull Fight
45. Trumpet Fanfare - Royalty
46. Sexy Sax Solo
47. Funky Piano Solo
48. Funky Guitar Solo
49. Heavy Metal Guitar Solo
50. Techno Grand Entrance (Anticipation)
51. Techno Grand Entrance (Hip-Hop)

## CD7 THE COMPLETE CLASSIC PARTY CD

**WEDDING CLASSICS**
**Father and Bride**
1. This Moment In Time
2. Thank Heaven For Little Girls
3. One Moment In Time

**Mother and Groom**
4. Boy Of Mine
5. Mr. Wonderful
6. A Song For My Son (Long)
7. A Song For My Son (Short)
8. A Song For My Son (Instru.)
9. You Are The Love Of My Life

**Bride and Groom**
10. I Love You
11. What I Did For Love
12. More
13. You Light Up My Life
14. I Believe In You And Me
15. As Time Goes By

**ETHNIC CLASSICS**
**Italian**
16. Amore
17. Shaddup Y' Face
18. Volare
19. Theme From The Godfather

**Irish**
20. When Irish Eyes Are Smiling
21. Danny Boy

**Polish**
22. La Palomo Blanco

**Jewish**
23. Hava Nagilah - Techno
24. Hora Medley - Disco (Hava Nagilah, David Melach Yisrael, Simon Tov Mazel Tov, Chos'n Kale Mazel Tov)

## CD8 THE COMPLETE COCKTAIL MUSIC PARTY CD

**JAZZ STANDARDS**
1. The Way You Look Tonight (ins.)
2. I've Got You Under My Skin (ins.)
3. Summer Wind (vocal)
4. Love Is Here To Stay (vocal)
5. It Had To Be You (vocal)

**KENNY G SET**
6. Songbird (instrumental)
7. Silhouette (instrumental)

**JAZZ/POP**
8. Sweet Love (vocal)
9. Time And Tide (vocal)
10. The Lady In Red (vocal)

**JAZZ BALLAD**
11. As Time Goes By (instrumental)
12. When I Fall In Love (vocal)

**JAZZ INSTRUMENTAL**
13. Just The Two Of Us (ins.)
14. Breezin' (instrumental)
15. What's Going On (instrumental)
16. Morning Dance (instrumental)

**BROADWAY BALLAD**
17. On My Own (vocal)
18. The Music Of The Night (vocal)

**LIGHT JAZZ**
19. Just The Way You Are (instru.)
20. Smooth Operator (instrumental)

**SWINGING JAZZ**
21. All Of Me (vocal) 2:43
22. Killer Joe (instrumental) 3:58

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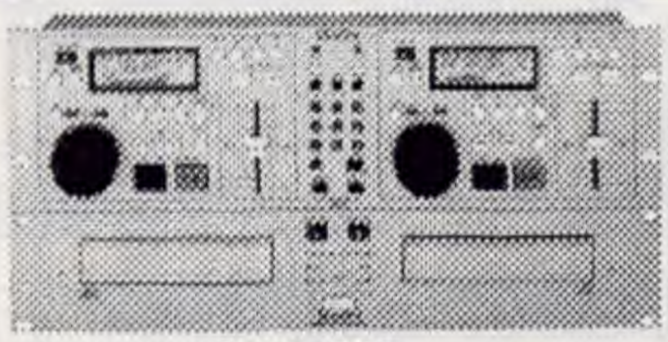

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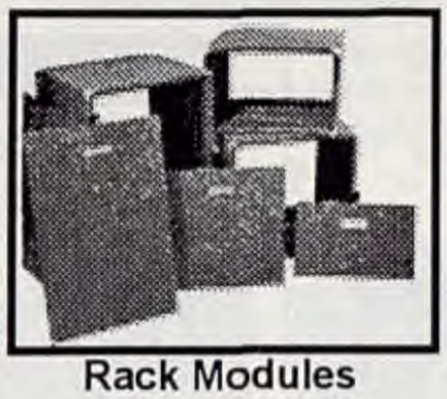

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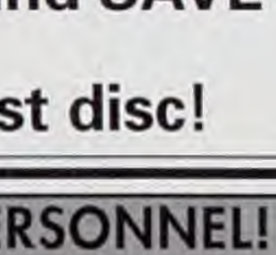

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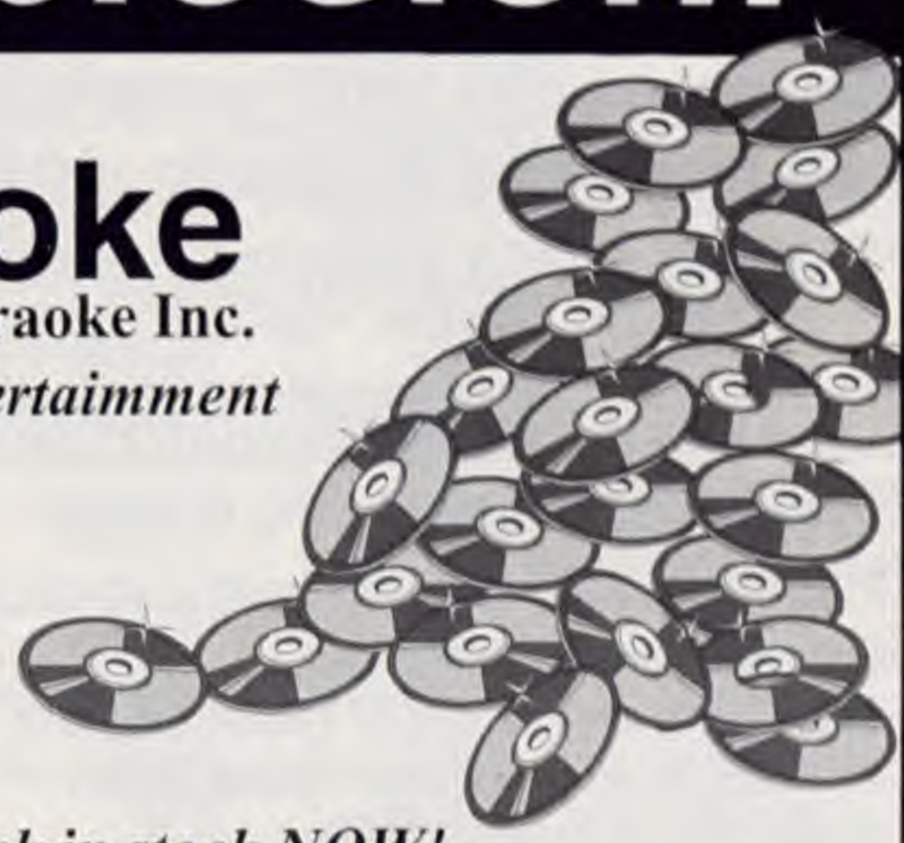

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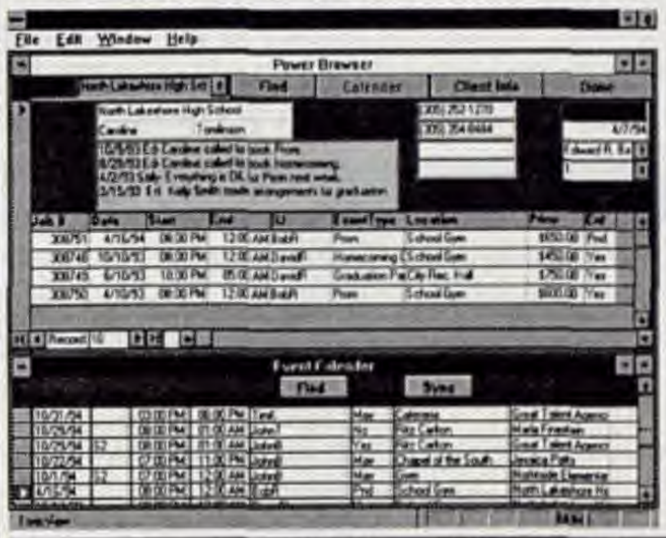

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# Association News

## Houston DJs strive for higher standards

The greater Houston Area Mobile Music Association (GHAMMA) was established in January of 1993 as an off-shoot of an informal gathering of DJs that have been meeting since 1992. GHAMMA currently has 19 members, represented by a five-member elected executive board. The association endeavors to assist members in obtaining the highest standards of professionalism in their performances and marketing practices. Although new members must submit references for check and review by a panel of current members, even the founding members are subject to censure and expulsion if they become lax in their business practices. Current GHAMMA president Larry Fox (Fox Mobile Music) says "We're certainly not trying to be elitists, but rather to upgrade the level of DJs performing in the Houston area. Our goal is to set our standards as high as possible, and then see that our members maintain those standards. Our customers will soon learn that when they hire an association member, they are getting someone who's qualified, experienced and has quality, professional gear and a legal music library." If you are interested in joining GHAMMA or want more information on the group contact Fox at 713-438-2430, or Vice President Cecil Knight (Knight Sounds) 713-568-2057.

## ADJA selects Chapter of The Year

The Southern California chapter of the American Disc Jockey Association has been selected as the 1994 ADJA Chapter Of The Year. The award is based on the chapter's excellent display of organization and growth. Chapter president Ken Knotts, All Occasion Entertainment, says there are presently 45 full and associate members in his group. For more information on the ADJA, call 215-675-9567.

## CDJA membership up

The Canadian Disc Jockey Association reports a marked increase in membership for 1994 thanks to the efforts of the group's new national membership secretary, Blain Davis. Davis was instrumental in increasing the size of the Central Ontario Chapter, and now on the national level has turned his attention to those regions in Canada not served by a CDJA chapter. For information on CDJA benefits and services, call 416-287-8185.


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# CUED UP!

Send information to Cued Up, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information. Information should be received at least two months prior to event.

1995

January 6-9
CES
Las Vegas, NV
202•457•8700

January 16-18
Nightclub & Bar
Las Vegas, NV
601•236•5510

January 18-20
Billboard Dance Summit
San Francisco, CA
212•536•5018

January 20-23
NAMM
Anaheim, CA

March 8-12
Musicmesse Frankfurt
Frankfurt, Germany
(069) 75 75-64 15

April 2-5
Country Dance Seminar
Nashville, TN
615•256•5600

April 13-15
DJ World '95
Waterloo, Ontario, Canada
519•740•0603

# CHARTS!

## Dance / Top 40

*Dance Top 40 courtesy of Dance Music Authority- 708-614-8417*

| Title (BPM) | Artist/Label |
|---|---|
| 1. One Night In Heaven (125) | M People/ Epic |
| 2. Anytime You Need A Friend (120) | Mariah Carey/ Columbia |
| 3. Forever And A Day (122) | Brothers In Rhythm/ Epic |
| 4. Boys & Girls (121) | Blur/ SBK |
| 5. Another Night (128) | Real McCoy/ Arista |
| 6. Do You Wanna Get Funky (104/121) | C+C Music Factory/ Columbia |
| 7. Feel What You Want (104/121) | Kristine G./ East West |
| 8. Let The Music (130/126) | Loveland/ Big Beat |
| 9. Right In The Night (132) | Jam & Spoon/ Epic |
| 10. Ain't Nobody (124) | Jaki Graham/Avex |
| 11. Hit By Love (122) | Ce Ce Peniston/ A&M |
| 12. Smells Like Teen Spirit (130) | Abigal/ZYX |
| 13. Real World (136/142) | AB Logic/ RCA |
| 14. Zoomin' (126) | Nomar/ Scotti Bros |
| 15. Love To The World (120) | Michael Watford/ East West |
| 16. The Real Thing (126/145) | 2 Unlimited/ Radikal |
| 17. Better Late Than Never (127) | Lafayette/ East West |
| 18. Cuban Pete (125) | Jim Carey/ Chaos |
| 19. Everyday Thang (125) | Melanie Williams/ Epic |
| 20. Deep Forest (125) | Deep Forest/ Epic |
| 21. Dancing In The Moonlight (120/124) | Bahamen/ Big Beat |
| 22. Releasing The Beauty | Glorified Magnified/ Sire |
| 23. Run To The Sun (133) | Erasure/ Elektra |
| 24. Age Of Loneliness (128/90) | Enigma/ Charisma |
| 25. Go On Move (122) | Reel 2 Real/ Strictly Rhythm |
| 26. Caught In The Middle (121) | Juliet Roberts/ Reprise |
| 27. Your Love Is So Divine (127) | Miranda/ Shunshine |
| 28. Hug My Soul (127) | St Etienne/ Warner Bros. |
| 29. Come To Me Ecstacy (126) | Red Red Groovy/ Continuum |
| 30. Doop (129) | Doop/ MCA |
| 31. The Feeling | Program 2/ Sire |
| 32. Magic Affair (126) | Opus III/ SBK |
| 33. Absolutely Fabulous | Pet Shop Boys/ Spaghetti/ EMI |
| 34. Zami Girl (124) | Adele Bertei/ Imago |
| 35. Right Beside You (125) | Sophie B. Hawkins/ Columbia |
| 36. Lifted By Love (127/134) | K.D. Lang/ Sire |
| 37. Turn Around | BDB Movement/ ZYX |
| 38. Anything (146/126) | Culture Beat/ Epic |
| 39. Tribe (132) | Babble/ Reprise |
| 40. Love So Strong (119) | Wild Planet/ Imago |


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## Videos

| # | Title | Artist/Label |
|---|---|---|
| 1. | Tootsee Roll | 69 Boyz Feat: 95 South/ Rip-It |
| 2. | Black Hole Sun | Soundgarden/ A&M |
| 3. | Summer Bunnies | R. Kelly/ Zomba |
| 4. | Closer | Nine Inch Nails/ TVT |
| 5. | Do You Wanna Get Funky? | C+C Music Factory/ Columbia |
| 6. | All I Wanna Do | Sheryl Crow/ A&M |
| 7. | Come Out & Play | The Off Spring/ Epitaph |
| 8. | Far Behind | Candlebox/ Maverick |
| 9. | At Your Best (You Are Love) | Aaliyah/ Blackground |
| 10. | Thuggish Ruggish Bone | Bone Thugs in Harmony/ Relativity |
| 11. | I'm The Only One | Melissa Etheridge/ Island |
| 12. | None Of Your Business | Salt-N-Pepa/ Next Plateau |
| 13. | Lucky One | Amy Grant/ A&M |
| 14. | I'll Make Love To You | Boyz II Men/ Motown |
| 15. | Your Love Is A... | Whitehead Bros./ Motown |
| 16. | New Age Girl | Deadeye Dick/ Ichiban |
| 17. | Stroke You Up | Changing Faces/ Big Beat |
| 18. | Always | Erasure/ Mute |
| 19. | Games People Play | Inner Circle/ Big Beat |
| 20. | Cuban Pete | Jim Carey/ Chaos |
| 21. | This DJ | Warren G./ Violator |
| 22. | Undone: The Sweater Song | Weezer/ DGC |
| 23. | Fall Down | Toad The Wet Sprocket/ Columbia |
| 24. | Girls & Boys (remix) | Blur/ SBK |
| 25. | Vasoline | Stone Temple Pilots/ Atlantic |

*Courtesy of Wolfram Video 800-433-1652*

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# Karaoke To Go.

**The chances are that you've been getting more and more requests for karaoke gigs. You know...that "sing-along" music?**

**It's already big business and the ball is just starting to bounce.**

**And as much as you might know everything there is to know about music to listen and dance to...karaoke can be quite the different experience.**

**Celebrity Sing-Along Systems has been a factory-authorized provider of karaoke equipment and software for most major brands, for years. We know the Sing-Along business like you know the dance floor. From the ground up.**

**So why learn Sing-Along the hard way when Celebrity can show you *exactly* how to turn your existing DJ system into a turn-key karaoke money machine.**

**We call it karaoke to go.**

## Laser Disc and CD+Graphics

Today's popular new karaoke systems not only play the hottest new music *without* lead vocals, but also put the song lyrics up on the TV screen for everyone to twist and shout.

Both laser discs and compact discs with graphics will do this.

Laser disc systems offer full music video backgrounds, while the new CD+G format is more convenient and affordable.

Celebrity carries LD and CD+G systems from Pioneer, Nikkodo, DKKaraoke, Denonet and most makers of quality commercial karaoke hardware.

## Components or Turn-key Systems

Celebrity specializes in building custom turn-key systems that include everything from the amp and disc player to the speakers, monitor, key controller and mics. All professionally rack and shock - mounted in a sturdy road case with heavy-duty caster wheels.

We also build custom karaoke mini-systems designed with only the components necessary to *convert your existing sound system!* Or, if you're just looking to add on a basic component, we can show you all your choices.

## Largest Sing-Along Software Library

Celebrity offers the widest selection of karaoke laser discs, CD+Gs and audio cassettes available.

After all, this is all about *music*, right!

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**KMS-100 KARAOKE MONITOR STAND**

Celebrity's own heavy-duty stand accomodates four mics, a drink and ashtray! **Quality construction for professional use.**

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# Somebody had to do it...

**DMX 512**
*The ClubLight is fully DMX compatible, so it can be run from any controller that outputs this industry standard protocol.*

**Internal Microphone & In-Built Programs**
*The ClubLight has a set of built in programs that is randomly accessed. Four groups of data are sent from the Master. The slave units can be assigned to any group.*

**Extended Lamp Life**
*This switch lets you choose between extra brightness or extended lamp life. When set to extended life, the lamp will last up to three times longer than normal.*

**Micro Focusing**
*The optical path of the ClubLight uses only the highest quality ground lenses. The unique focusing system allows you to adjust the focus in micro increments to ensure extra sharp images.*

**Gobos & Colors**
*There are 7 rich dichroic colors (+ white) and 5 great gobos to choose from.*

**Dimming & Strobing**
*The lamp source can be dimmed by any conventional dimmer pack. Strobing is controlled via DMX.*

## Introducing the all new, all singing, all dancing intelligent fixture for $797.00 from Meteor

At less than half the cost of nearly every other intelligent light on the market, the new ClubLight 250 from Meteor represents the dawn of a new era. No longer do you have to pay thousands of dollars for an incredible light show, now you can dazzle the crowd without having to mortgage the house.

The ClubLight has all the features you need; 8 pure dichroic colors, 5 great gobos, strobing, dimming, and DMX 512.

The ClubLight also has an internal microphone and built-in programs so it can work without a controller. In fact, there are four groups of internal programs, allowing you to set slave units to respond to the different commands, resulting in a show that looks as if you've been programming it for days! You can even invert the X and/or Y axis for each unit in each group.

So, before you purchase any more high dollar intelligent lighting, check out the ClubLight, we're pretty sure you'll be impressed...if not amazed!

---

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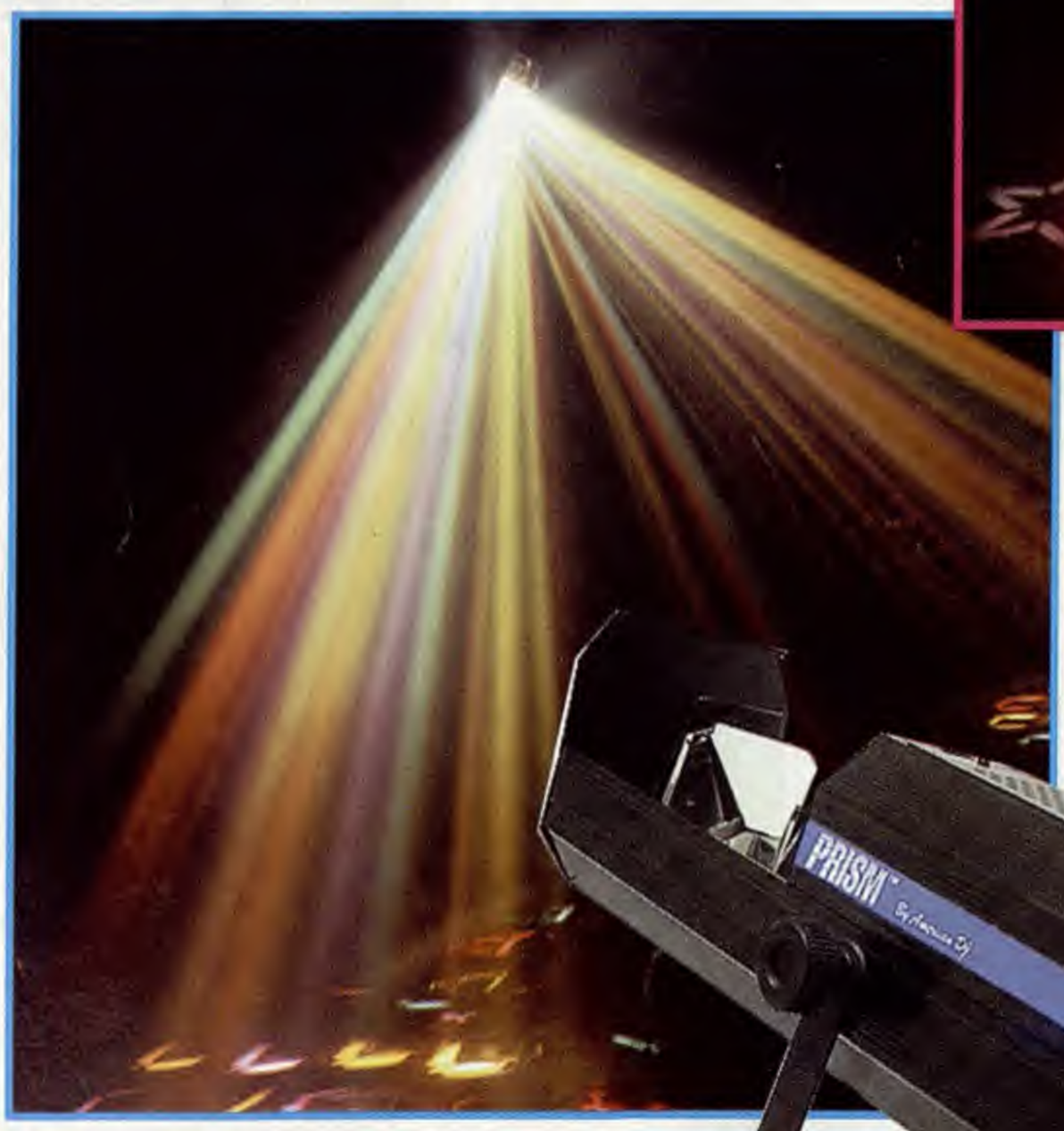

## *PRISM™* ♫

The *PRISM™* projects multiple beams of dichroic colored light which scans back and forth as well as rotate to the beat of the music. *The PRISM™* features an external X dichroic prism mirror which moves 180 degrees to the music. The unit is very light weight as it is housed in an extruded aluminum casing. This unit is ideal for clubs, mobile DJ'S, & bands. M.S.R.P. $338 *NOW FOR A LIMITED TIME ONLY $249**

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